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The SCHOOL MUSICIAN:

We got a very pleasant surprise this month when we received our SCHOOL MUSICIAN, or rather, I should say even more pleasant than usual. I want to thank you a great deal for that fine picture of my baritone player on the cover. It has caused quite a furore in the town, and I certainly have never had such an effective method of motivation, both for her and the rest of the students.

As I mentioned before, Miss Huebner got a great deal of her inspiration from pictures of other winners in The SCHOOL MUSICIAN; so you can imagine her elation at the present time. We feel that we have been highly honored, and we shall always be extremely grateful.—*Harold Gamble, Band Director, Postville, Iowa.*

Thanks for the orchids, Mr. Gamble, but really, the pleasure is all ours.—*Ed.*

The SCHOOL MUSICIAN:

A year ago last April, our school house burned completely, destroying everything. When it came time to make plans for the new building, the architects asked each teacher to draw a plan for his individual department.

I got all The SCHOOL MUSICIANS available and in them found many plans and pictures of music departments. From them, I designed the instrumental section of our new high school. It is complete now and we are justly proud of it, feeling that we have as fine an instrumental department as any school of our size in the United States.

If you are interested, I will send details, pictures and diagrams suitable for your magazine.—*Dillon Lowell, Fairfield, Iowa.*

We are always interested in publishing specific information of this kind because there is a growing building boom in the line of instrumental music buildings throughout the country and just as you were, directors everywhere are helped both practically and politically by reading building stories.—*Ed.*

The SCHOOL MUSICIAN:

Since my article appeared in The SCHOOL MUSICIAN I have received many very interesting and cordial letters from various parts of the United States.

To my surprise, today I received a letter from a Mr. _____ of the _____ high school, New Jersey, challenging the validity of my article. His letter was not only inexcusably insulting but is in direct violation of the truth.

Evidently the above gentleman is ignorant of the fact that the National Championship was held on August 3rd, 1939. The competition was held at the Rudolph Wurlitzer Auditorium, 120 West Forty-second Street, New York City, and the cups were presented at the Court of Peace on August 4th, 1939. The competition was sponsored by the National Music Merchants association in connection with their Day at the New York World's Fair.

The affair Mr. Blank refers to was run by Ostwald Uniform Company and was held on October 27th, 1939. It was called off on account of rain.

Enclosed is a copy of the News report of the contest mentioned in my article appearing in your magazine. I refer

At Northwestern University ...



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Thank you, Mr. Simmons. Your sincere statement is appreciated.

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How to Twirl A Baton

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you to the Herald-Tribune, August 4th, 1939, for verification of this account.—Ray W. Dutcher, Eastside High School, Paterson, N. J.

The detailed report in the New York Herald-Tribune certainly leaves nothing to doubt as to the veracity of your article, Mr. Dutcher. Evidently, Mr. Blank went off half cocked, which is his chagrin, not yours. We are glad to have had the opportunity to publish the article.—Ed.

Proposes Crusade Against Abuses of the Brasses

THE SCHOOL MUSICIAN:

The recent articles by Pattee Even-son and Ernest N. Glover, regarding the choice of cornet and trombone solo literature, have certainly spoken most eloquently against the constant abuse of these instruments. Both men know whereof they speak. The sooner school music educators realize that these instruments are capable of artistic performance in other than the purely technical type of solo, the better will become the cornet and trombone sections of our school bands; the musical standard of every school band and orchestra will be raised far beyond our most hopeful expectations.

The brasses are capable of demonstrating lovely singing tone quality that we do not often credit them with.

I fully agree with one of your recent writers that The SCHOOL MUSICIAN would be a fitting vehicle, with such men as Evenson and Glover, in which to carry on a campaign against "technique for technique's sake". Moreover, this would be a good focal point for a crusade against the abusive use of the brasses, and for the establishment of a committee to gather up data on the better type of cornet, trombone, euphonium, and French horn solo literature. I am sure more of us are constantly looking for solo numbers which include the greater and proper use of dynamics, nuances, bel canto playing, use of rubato and passages of technique in good taste.

May I say in closing that The SCHOOL MUSICIAN has ceased to be a commercial magazine. To many of us music educators and our pupils it has become a valuable and fascinating handbook of constant interest. From cover to cover, including all of your advertisements, The SCHOOL MUSICIAN is tops. Keep up the good work.—Sincerely yours, Henry Melnik, Director, Band and Orchestra, Weequahic High School, Newark, New Jersey.

Thanks, Director Melnik, and thanks again to Mr. Tallmadge, sponsor of this series of articles which have brought so much favorable comment from all sections of the country. We would welcome correspondence from other directors on the specific points in your letter.—Ed.

The School Musician

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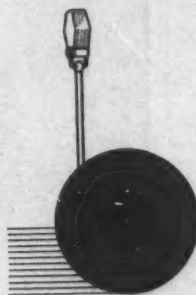
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EDUCATIONAL RECORDINGS OF CONTEST NUMBERS

The GAMBLE Instrumental Record Library



Now in its early development, this library is the result of an experiment to test the response to an offering that is limited to educational interest. The experiment was made to assist high school band and orchestra directors who have sought records of competition numbers. Recognizing the need, Mr. King Stacy, President of the Michigan High School Band and Orchestra Association, and his Committee were instrumental in making arrangements with Mr. William D. Revelli and Mr. Thor Johnson, con-

ductors of Bands and Orchestras, respectively, at the University of Michigan.

To them and to the members of these organizations much credit is due for making these recordings possible, while performing for the Michigan Association Clinic, January 13 and 14. Considering the vast amount of literature performed at such clinics, the acoustical conditions and the inability to perform expressly for recording, the resulting quality is quite unusual. Many purchasers have stated that the records are of extreme value as a teaching aid.

From this modest beginning the way is pointed to further solutions of such educational problems and it is hoped that, with the support of educators, the library will increase in size, quality and usefulness.

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*Due to acoustical conditions, these particular recordings are not recommended as representative of the performing organization, but are valuable from an instructional standpoint.

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Harmony Problems

answered by Walter Dellers

25 E. Jackson Blvd., Chicago, Ill.

Question: When chords not directly in the key of a composition are used, is there a modulation to another key?—W. A., Sycamore, Ill.

Answer: Not necessarily. Two terms are used in connection with chords not in the key of a composition. The terms are transition and modulation. A transition is a temporary use of chords of another key without losing the feeling for the original key. In a modulation, the feeling for the original key is lost and that of a new key is established.

Question: Is it possible to learn arranging and composing from books?—J. A., Redding, Cal.

Answer: A clever person can learn to do many things from books but a good teacher who can guide a student intelligently and criticize his work constructively is usually better. I am sending you a list of books that will help you. Thank you for enclosing the self-addressed stamped envelope.

Question: Are the chords indicated in the ukulele diagrams in popular sheet music always correct? I notice that some of them don't sound well when played on the piano.—W. P., Miami, Fla.

Answer: This question will come up very frequently in the classes of many busy teachers. The answer is yes and no. Yes! because the ukulele sort of skins off the top notes of chords and No! because the piano should play the more fundamental notes of the chord. To illustrate: The ukulele diagram may indicate D minor (D F A) when the piano should be playing G seventh (G B D F). This would occur when the basic chord is the G ninth chord (G B D F A) in which the upper three notes are D F A (D minor) and the lower four notes are G B D F (G seventh).

Organizer of Winners

Gulfport, Miss.—A graduate of Mississippi college, Mr. J. C. Downing started his musical work



Mr. Downing

by organizing and directing the Pascagoula, Mississippi band, in 1936. In 1938, he moved in on Bessemer, Alabama, and before he left had organized and developed an excellent outfit, whose 75 members won high ratings in parades at Birmingham, at the Mardi Gras in New Orleans and at the Alabama State Music festival. Since the opening of school in September, 1939, Mr. Downing has worked with the Gulfport band and is doing a fine job.

During his spare time, he occupies himself with hunting, fishing or snapping a candid shot with his camera.

P·R·E·S·E·N·T·I·N·G



Walter B. Graham, Washington, Georgia

An extremely capable gentleman is Walter B. Graham, director of the Washington, Georgia high school band, president of the Georgia Music Education association and Secretary-Treasurer of the Region 8 National Band association. A graduate of the Southern Conservatory of Music with a Master's degree in music, Mr. Graham taught three years in Olivia, then two years in Statesville, North Carolina, and three years ago, arrived in Washington to take over the public school music, band and glee club work. His 38 piece band, winner of First division rating at the National Region 8 Competition Festival last May, is an eager group of well trained musicians, anxious to please their director and get the most from his valuable instruction. Blessed with an innate ability to manage things, Director Graham is at present dividing his time and efforts among his musicians, plans for the Music Education association's convention to be held March 15 at Atlanta, at which Dr. Joseph Maddy of the University of Michigan, Ann Arbor, will conduct the All-State orchestra, and designs for making this year's Region 8 Competition-Festival the best and most up-to-date of its kind in the country.





Jim Malven
Baritone and Trombone
 Shreveport, Louisiana
 First Division
 Region 7, 1939



A double victory was Jim Malven's at the Region 7 Competition-Festival held at Little Rock, Arkansas last spring, when he won that high rating on his trombone, then put over his baritone solo with such finesse that the judges readily agreed he deserved First division.

A student of the trombone for three years, it is not so surprising that he rated high in that capacity but the fact that he won First division on baritone, after studying the instrument only a year, places him above the average in musical talent.

As student conductor of the First division Byrd high school band, Jim's leadership ability cannot be denied.

He is at present first chair trombonist in the Centenary College Civic orchestra. Walter Lane is his instructor.

On the Cover

A background of bristling trombones enhances the charming figures of the Santa Ana, California drum majorettes. After rigid tests, these six beauties were chosen from 65 aspirants, to front the outstanding Santa Ana high school band. They are Dorothy Parker, Betty Haynes, Harriet Spicer, Anita Potter, Betty De Gunther and Carroll Brinkerhoff. Director Kenneth Heiges instructs them, using a most complete and efficient twirling method perfected by himself. The gentlemen of the projecting trombones are Ben Pannel, David Carmichel, Allen Nail, Harold Herren, Bob Metz and David Swartz.



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An Adventure in CHORAL Conducting



By G. H. Steck
Director, Peru Singers
Nebraska State Teachers College

● DURING THE PAST YEARS, so many teachers, students, and connoisseurs of choirs and their music have inquired about the standing arrangement of the Peru singers that I feel that perhaps our system is of sufficient interest to warrant a general discussion.

For the information of those who are not familiar with it, allow me to describe it briefly before discussing the why's and the wherefore's.

The Peru singers do not use any conventional pattern of arrangement. The various sections, tenors, sopranos, etc., are not massed into units. In our own parlance, we stand "mixed up".

SBSBSBS
BSTATAB
ATATATA

We often use variations of this.

SBATSBAT
BSTABSTA
ATSBATSB

Or if four rows are used:

SATBASTB
ABSTSBTA
BSATSBAB
ABSTBATS

The first illustration has proved most expedient.

The difficulty in explaining why we have adopted this system is in convincing people that it is more than a novelty or personal whim. It has its roots in much firmer soil, and continues to prove itself worthy of the effort necessary to accomplish it.

Since the advent of a cappella singing, the shortcomings of the traditional sectional arrangements have become more and more annoying. Chiefly, these liabilities are out of tune, unbalanced, and what I call "muddy articulation". This is not articulation of the text, but an articulation of the harmony. As a contest

judge who is reasonably busy each season, I might say here that from the sound, it would appear school directors depend upon melody to keep their groups in the running. Seldom does a judge hear articulate harmony, usually too much soprano, and the rest seeming to get along the best they can.

The Peru singers' system has its roots in an observation I made some twenty years ago as a student of harmony. We were having exercises in harmonizing figured bass, and given melodies. I noticed that when the bass was given, we students inevitably wrote the soprano part first, and when the melody was given, we always wrote the bass first; and in both instances made up the tenor and alto parts so they fit well with the soprano and bass. I will not vouch for the correctness of this procedure, but I will vouch that most students of harmony do the same thing. Even if it is not good composition, the instinct to think of alto and tenor as dependent upon soprano and bass is self-evident.

If kids in harmony class "hear" this way, will they "hear" differently in chorus? It seems reasonable to assume that the "inside" harmony listens for the "outside".

Upon this assumption, our plan was worked out.

The first move was to so arrange the parts so that inside voices could accurately and positively *hear* the outside. Our first maneuver put the sopranos in the back row; basses, third; tenors, second; altos, first. Of course, the harmonic result was principally that of the tenor and alto being more prominent, but something was lacking—a *mass* of harmony so necessary for a cappella effect was not there. When I say "mass" harmony, I mean a harmony that does not depend upon geographical location of contributors, a harmony which is present in all regions of the choral unit. I think we have all heard quartets whose harmony was so "clean" that we could not detect which person was singing what part. In a large group, this can occur only by accident, or by a carefully worked out system which makes it possible for each singer in every section to hear the three other parts of the harmony. In a quartet this is easy, but in a forty-voice choir, it is not so simple.

At present, we are using the plan in example two. This plan is theoretically the closest to Utopia for the chorus is really just a group of quartets which actually insures each individual's proximity to the rest of the harmony. It will take time to develop a group whose weakest members are strong enough to sing their part note-perfect, in correct harmonic relation,

"We have all heard quartets whose harmony was so 'clean' that we could not detect which person was singing what part. In a large group, this can occur only by accident, or by a carefully worked out system which makes it possible for each singer in every section to hear the three other parts of the harmony."

in proper balance with the three other parts who are his neighbors.

The first system is almost fool-proof, but the weakness is evidenced by two parts being entirely back of two others. Since we always hear the singers back of us, it becomes self-evident that the sopranos and bass can still "over-sing" the tenor and alto. This is best kept at a minimum by persistent drill on "volume memory", which is simply remembering the proper volume to give certain lines of melody.

One thing I like about this plan, however, is the way it inspires the altos and tenors to "sing out". They seem to jump on to that flood of soprano and bass coming from behind them, and go right along with it.

As for keeping in correct harmony, or simply singing in tune, we seldom worry, for it is a fact that tenor and alto usually are the ones to start the straying from pitch. As stated above, this is not because they are weaker, but because they instinctively depend upon the soprano and bass for their pitch. By placing them in front or alternating them individually, we afford each "inside" singer the assurance of hearing each other and also the soprano and bass. Then by using a grain of horse sense, balance is essentially a case of vocal courtesy.

The second aspect in which this system is advantageous, is its contribution to the development of the individual. There just can't be leaners or followers. I thought, at first, as you are probably thinking, that the weaker ones would be unable to hold their own, become discouraged and drop out. This did not occur in our experience, and there is no logical reason why it should any place. Philosophically, a choral group should be a definite factor in training individual personalities to catch on and find themselves a place in the scheme of things. I presume this is really the purpose of the school, and any system the choral director may concoct to enlarge his work's contribution to the fundamental work of the school is bound to "root

in" the need of his work in the general educational processes.

In a tenor section of six boys, two strong and four weak, it is too easy when they all stand together for the four weak to let the two strong provide the tenor. This decidedly encourages defeat and an inferiority attitude.

Arrange the six tenors this way for instance:

A T A T A
T A T A T

The two strong are in an advantageous position to be heard by the weaker four; at the same time they can't stand out because they're continually coached to balance with what they hear around them. The four weak ones, since they are in front, hear the two stronger ones, also they *hear themselves*. They won't be drowned out because their neighbors, the altos, are responding to the persistent coaching to balance with what they hear around them.

The director can spot the weak points of the four boys and give individual help, which is in itself, an inspiration to the boys. He thinks of himself as a unit, as an individual with a definite contribution to make, and his personal efforts are redoubled and his interest is trebled and re-trebled, and the morale of the whole group is remarkably improved by the lack of "weak sisters".

The above is true of course in any section.

The third contribution to better choral singing is in the tone quality. We know that the quality of an individual voice depends upon personal, physical, mental, and emotional traits or habits. As a teacher works this contributing factor into the proper relationship, quality of tone improves.

In the group of voices, the mass tone quality is the result of each individual voice quality contributing its personality to the whole. In the conventional systems, where sections stand in units, I think we will have to admit those who sing loudest con-

(Turn to page 34)

If I Were Choosing a *French Horn Solo*

● INASMUCH AS THE SCHOOL MUSICIAN HAS BROUGHT us several valuable articles on the French horn in the past few years, I find that there is little more to be said on the subject. However, I believe that some suggestions on selecting solos would be a welcome subject to future contestants, so I shall endeavor to cover the entire list for French horn and state the value of each as I estimate it. This would more or less standardize each solo, and offer the same chances and difficulties to each player.

In selecting a solo, these points must be taken into consideration: (1) can the range and technical difficulties be covered, and (2) can the number be played musically right, not only at home, but also under pressure before an audience and at the contest.

If, for instance, in selecting the R. Strauss Concerto, one is not very sure of the high B \flat , why then not play the Mozart Concerto No. 3 (the 2nd and 3rd movement) which is less hazardous as far as range is concerned, but is just as difficult to play musically?

Never select a solo by the grading. If I were to judge, a lower graded number, beautifully played, would fare much better with me than a more difficult one badly played. This error is made too often and that is one reason why there are so many disappointments at the contest. One should always select a composition which he can play well at any time.

I sincerely believe that the list for French horn is as complete as any. It is a collection of masterpieces of melodic and musical value, as fine as can be found in horn literature. My personal opinion is that these masterpieces can teach us more musically than the more recent works. It is fortunate that the great masters evidently loved the horn. Let us never forget that we should always strive to make not only players of our students, but also musicians, an important point which is so often overlooked.

For the first attempt, I would suggest the "Adagio Cantabile" by Beethoven or the "Nocturno from Midsummernight's Dream", taking into consideration that the latter calls for rather good endurance due to the long melodic line. My next choice would be "Concerto No. 1" in D, by Mozart, a pretty little solo and very effective when well played. Another good composition is the "Fantasie Heroique", by Gottwald, displaying just a little more technique and range.



By Max P. Pottag

**Eminent French Horn Teacher and Authority
Consultant to the National Solo and Ensemble Committee**

For the player of fine melodic and musical style, I highly recommend the "Adagio Religioso" by Mozart, using my own arrangement, which is closer to the original than any other arrangement, and a rather difficult but beautiful composition. Another number of the same type is the "Nocturno No. 9" by Chopin, in the key of F major for the horn. This "Nocturno", of course, calls for a greater range and more endurance.

Of the concertos, and the more technical and more difficult solos, my first choice is Mozart No. 3, in E. Contestants should play the first half of the second movement—the Romanze—then cut to the third movement, the Rondo. The slow movement is not an *alla breve*, as indicated in some Editions, but a slow *Larghetto*, 4/4 time, $j = 52$. The tempo of the Rondo should not be too fast. In fact, it is taken at a rather

easy pace (about $j = 104$, speeding up a little toward the end) according to the arranger, Prof. Carl Reinecke, with whom I played it as a student in Leipzig. For those in doubt, Plattigorsky, the great cello virtuoso touring this country at present, uses the same tempos in playing an arrangement for cello of this Concerto, by Cassado.

If the first movement is chosen, it should be played in its entirety, including the cadenza. Because of its longer melodic line, the David-Reinecke arrangement of this (as specified in the national contest list) should be used.

My next choice would be the "Concerto" by Richard Strauss, a most effective solo in every respect. It was written by one of the greatest composers of all time, and inspired by his father, an outstanding horn player of his day. This work could be played using the first movement alone, or with the very last tempo primo as a

finish. As an alternative, the second movement could be used, and then a cut may be made to the finale.

One of the final selections would be "The Morceau de Concert", which requires the greatest range, and considerable technique, and, to do justice to its grading, should be cut alike by all players. In some instances, the first part or two only are used, and closed at the Adagio. This, of course, would not deserve the grading of VI. This number has been graded VI for its great range of three octaves and the technical difficulties on the last one and one half pages, starting at the alla breve at No. 7. Unless this last part is played, the composition had better be let alone. Play the beginning to No. 2, cut to No. 3, play until No. 6, cut to No. 7, and play to the end.

Another most brilliant and thankful solo is the "Concerto" by Franz Strauss, the father of Richard Strauss. It is a rather difficult work,



This is the fourth of a series of articles on solo material, sponsored by Irving Tallmadge, above, Maywood, Chairman of The National Solo and Ensemble Committee.

but technically, it is most brilliant. The Andante and first movement only should be considered.

Lastly, let us not overlook the "Adagio and Allegro" by Schumann. Although exceedingly difficult, if it is properly cut, it makes an effectual showpiece in technique and range. Also in this classification are the 1st and 3rd movement of the Atterberg concerto, and the 2nd and 3rd movements of the Goedecke concerto.

The Beethoven "Sonata", though a musical gem, has never really inspired me as a contest piece because of its abbreviated solo passages. As a concert number, it is one of the finest compositions ever written, but unless the pianist is a first rate artist, this work will not have the expected success. If it should be chosen, the first movement would be preferable.

Let me mention again that the contestant should not make his selection because of the grading, but should select a number that will suit his ability for a clean and musically fine performance. Knowing the young players as I do, I find that the progress these French hornists are making is truly amazing, especially in technical performance; now let us help them to become just as fine musicians.

May I advise the contestant to be rather particular in selecting his accompanist, as a good pianist is essential to a fine performance. They should play together and before people as often as possible, to get used to an audience and to become accustomed to being soloists.

French Horn Solos

Selective List

I, II, III, IV, V, VI represents grades of difficulty from the easiest (I) to the most difficult (VI).

Atterburg	Concerto for Horn, Op. 28 (imp.)	VI	B&H
Beethoven	Adagio Cantabile (imp.)	III	And
Cohen	Fantasia in F	V	BHB
Goedecke	Concerto (2nd or 3rd Mov't.)	V	CB
Gottwald	Friendship (L'Amitie)	III	CF
Krug-Waldsee	Romanze	III	BHB
Mendelssohn	Nocturn from Midsummernight's Dream	III	CF
Mozart	Concerto for Horn; D major, No. 1	IV	GHM
Mozart	Concerto No. 2, Eb	V	CB
Mozart-Pottag	Adagio Religioso (Amer. Ed.)	IV-V	And
Schumann	Adagio and Allegro	VI	BHB
Wittman	Barcarolle	III	CF

Cumulative Competition List for French Horn

Beethoven	Sonata, Op. 17, 1st Mov't.	IV	CF
Beethoven	Sonata, Op. 17, 3rd Mov't.	V	CF
Chopin	Nocturn Op. 9, No. 2 (Amer. Ed.)	IV	CB or And
Gottwald	Fantasia Heroique	IV	CB
Mozart	Concerto No. 3, Eb (David Reineke arr. req.)	IV	CF
St. Saens	Morceau de Concert Op. 94	VI	GHM
Strauss, Franz	Concerto Op. 8	VI	CF
Strauss, R.	Concerto for Horn Op. 11	V	CB

Training Material for French Horn

Bach	Awakening of Spring	I	CB
Bach-Gounod	Ave Maria	I	CF
Bakaleinikoff	Canzona	I	BHB
Bakaleinikoff	Cavatina	I-II	BHB
Brahms	Lullaby	I	CF
Franck	Paris Angelicus	I	Wit
Geist	Andante Pastorale	III	CB
Godard	Berceuse "Jocelyne"	I	CF or CB
Gounod	Berceuse	I	CB
Hauser	At the Fair	I	CF
Hauser	Soldier Song	I	CF
Mascagni	Siciliana from Cavalleria Rusticana	II	CF
Massenet	Elegie	II	CF
Ranger (arr.)	The Old Refrain	II	CF
Scheurer	Elegie	I-II	BHB
Schumann	Traumerei	II	CF
Tschaikowsky	Andante Cantabile from 5th Symphony	III	CF

To the selective list, Mr. Pottag adds Nocturno by Wiedemann, Hornists by Cox and Romanze by Gould.



The McKinley junior high school of Middletown, Ohio, has modernized its band by adding an enthusiastic flag swinger, to their front. James Beatty, talented flutterer, swings the flag with grace and ease and is a popular feature of the band. Mr. Rea W. Brown is the band director.

Hand Grips in FLAG SWINGING

By Maynard Velier
Lecturer, Exhibitionist, Judge
Franklin, Pennsylvania

balanced flag set is essential. With a correctly balanced shaft, several revolutions can be executed in the air with ease.

A properly constructed shaft will stand a great deal of abuse and is practically unbreakable with ordinary usage. The shafts used in Switzerland are about $1\frac{1}{4}$ to $1\frac{1}{2}$ inches in diameter; however, from my personal experience, I find that a shaft made of select grain, hard wood, not too light, $\frac{3}{8}$ to 1 inch in diameter can be handled more easily and is quite durable. My shaft has been used a great deal for several years now and shows no signs of hard usage.

As to the flag size, we must remember much of the beauty of this art lies in the graceful flowing and fluttering of the silk. It is the flag which makes the art fascinating, not the movement of the shaft which controls the rippling of the flag.

The Swiss use a flag 48x48" or

(Turn to page 38)



Grip No. 1 or Fist Grip. Grasp shaft with all fingers, knuckles outward, just as you would grab a hammer handle.

Grip No. 1A or Reverse Fist Grip. This grip is the same as the Fist Grip except that the hand is inverted, that is, the knuckles are inward and the wrist outward.

● **MANY FLAG SWINGING CONTESTS** will be held in different sections of the country this fall, so now is the time to prepare for them. I will endeavor to present this art to you in its original Swiss form with helpful American applications and uses.

The history of flag swinging has already appeared in a previous issue of this magazine, (January 1939). A shaft with a leather wrapped handle has also been described, although the original shaft was much larger. The Swiss shafts are 58 inches long. However, there are many different types of shafts used by Swiss throwers. A friend of mine who has appeared in many European countries, uses an all wood shaft, including the handle with a special balance cap on the end. I personally, prefer using a specially designed metal handle, which adds flash. Therefore, you can see that it



is a matter of choice by the swinger. To make flag swinging easy, a well



Grip No. 2 or the Thumb Guide Grip. This grip is identical to Grip No. 1A except that the thumb embraces the bottom of the shaft.

Grip No. 3 or the Index Finger Guide Grip. The shaft lies in the palm of the hand in this grip, with index finger over the butt end of the shaft. The other three fingers encircle the shaft on one side and the thumb on the other side. The index finger plays an important part in this grip as it creates the force and steers the shaft into its next movement.



All About The MOUTHPIECE

For Brass Instruments

● **THE MOUTHPIECE** of the brass instrument is as important to the player as the throat to the singer. Indeed, there is a parallel here in more ways than one. The lips, stretched and made tight by the rim of the mouthpiece, vibrate as do the vocal chords, which are controlled by throat muscles. And, just as the dimensions of the larynx and throat determine the color of the vocal tone, so the dimensions of the mouthpiece determine the brass tone.

There are several things that a mouthpiece does; it determines to a large degree the quality of tone produced by the player; it determines partially the register and range, and is a factor in the player's fluency and endurance. But the player should remember that there is no mouthpiece made which is a cure-all, and that correct breathing and support, attack, tonguing, and the trumpet or trombone itself, all enter into the playing process. In other words, one cannot depend on the mouthpiece alone for any one thing.

As an illustration, there comes to mind the boy who came to his first lesson with a famous teacher, all equipped for trouble, with a small satchel filled with various types of mouthpieces. For the opening cadenza in his first solo, he used one mouthpiece. For the cantabile passage, another. And, in a frenzy of haste, he switched to still another for his "high C" at the end. Before an audience, the effect would have been humorous, to say the least. One wonders what this particular boy would have done when playing Hazel's "Lo Secret".

Not only is it impractical to use more than one mouthpiece, but the effect on the player is definitely harmful. More than one great teacher has said that. I remember Irving Tallmadge cautioning his championship ensemble against even trying out a different mouthpiece, when there was difficult playing ahead.

In discussing the choosing of a mouthpiece, there are several terms used: embouchure, which is the set of



By **Chester G. Osborne**
Supervisor of Music
Center Moriches, N. Y.

the mouthpiece against the lips; the rim, which is the section which actually touches the lips; the cup or bowl; and the bore, which is the opening through which the air column passes.

The rim, when narrow, encourages flexibility. In general, this is best, although in certain types of work, such as when the player is marching and playing constantly, a thick rim will provide a gentler cushion, and

lengthen endurance. The edge of the rim must be considered; when sharp on the inside, it provides a firm grip. In the case of players who find it difficult to keep the mouthpiece from slipping, this is recommended.

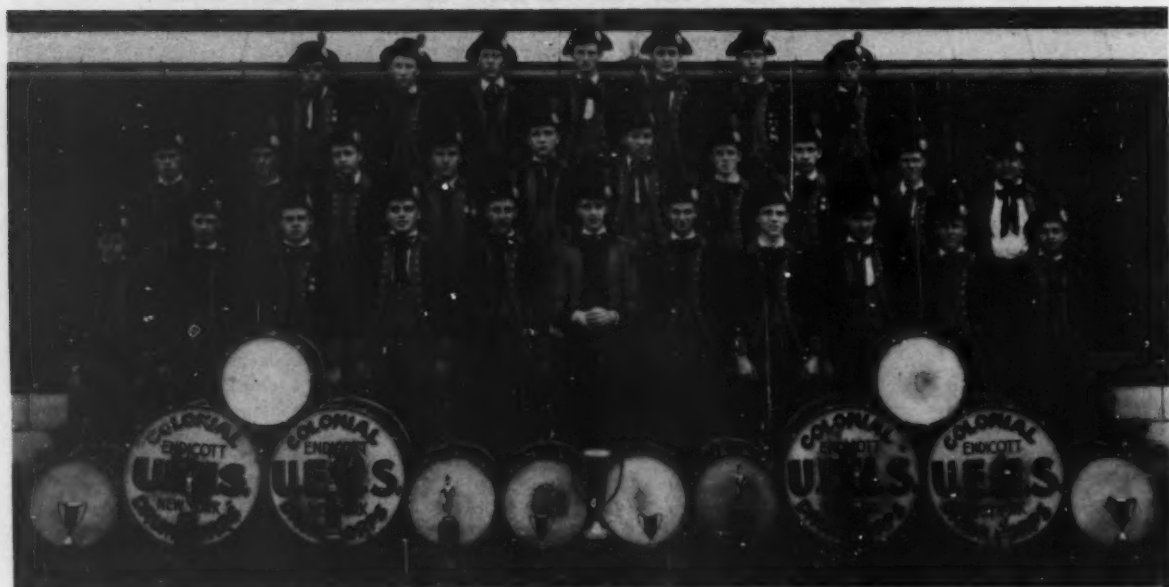
A word should be said here for detachable rims, which are valuable when the player alternates from cornet to trumpet, and wants to keep the same embouchure. These are important as a teaching aid, too, since the rim edge alone, when detached from the body of the mouthpiece, makes visible the whole embouchure of the student.

The cup of the mouthpiece colors to a large extent the tone and range of the player. A shallow cup produces easy high notes, and a brilliant tone. A deep cup makes for a powerful low register, and a mellow, round tone. While a medium bowl would seem to insure both high and low register, so many other factors must be considered that perhaps this statement should be reserved. Certainly, in a dance orchestra, especially a small combination, a bright, piercing tone is an asset, and a broad tone sounds dead. But, in a symphonic organization, the reverse is true, since a broad tone blends best with strings, and the extra power that comes with a large cup is desirable.

(Turn to Page 46)

"There are several things that a mouthpiece does; it determines to a large degree the quality of tone produced by the player; it determines partially the register and range, and is a factor in the player's fluency and endurance. But the player should remember that there is no mouthpiece made which is a cure-all, and that correct breathing and support, attack, tonguing and the trumpet or trombone itself, all enter into the playing process."

"ANCIENT" Drum Corps



The Colonial Drum Corps of the Union-Endicott high school. Junior Champions of New York State for four consecutive years (awarded annually for highest playing score at N. Y. State Drummers' association Field Day.) Organized and instructed by Acton E. Ostling.

● WE HAVE AT THE HIGH SCHOOL at Endicott, N. Y. what is, I believe, the first "Ancient" style drum corps to be started outside of the State of Connecticut. Observing the enjoyment which the members have derived from this organization during the four years of its existence, I have many times wondered as to why there are not more drum corps of this type in the schools of the country.

Corps in New England

Connecticut probably has more good rudimental drummers than any other state in the Union. The Connecticut Drummers' Association was organized in 1885 and its membership has grown to well over one hundred member corps. This organization sponsors various small contests and an Annual Field Day (possibly the largest get-together of drum corps anywhere). Organized to promote corps and to preserve the martial music of past generations, this association has, for fifty-five years, done much to further drumming in the "Nutmeg" state. While corps of all types—adult, junior, school, female—belong to this association, the ones for which Connecticut is famous are its "Ancient" Fife and Drum Corps, which have been in existence there since Colonial days. With their fifes, their strict rudimental

By Acton Ostling
Band Director, Endicott, N. Y.



Mr. Ostling

playing of deep rope drums, and their unique style of Continental Bass Drumming—these corps are for the most part heard only in this one section of the country. Yet, these are the REAL corps. These are preserving the music as played in 1776. These corps have sent from their ranks such famous drummers as J. Burns Moore, Dan English, Earl Sturtze, James

Ryan, and many others. These corps produce fine rudimentalists—and rudimental drumming of this Ancient type develops a true love for the drum.

A Colonial Corps Outside of New England

In the spring of 1935 I took a group of my school drummers to an Eastern Field Day to hear some of these Ancient corps. The boys were so enthusiastic about this style of playing that we started a corps of this type the following fall. We have had it since that time and I believe it has been a successful and worthwhile organization. It appears at all football games in conjunction with the bands of the school. It plays at instrumental concerts (with subdued drumming). It takes part in various parades at home and away. Individual drummers from the corps have been successful in the school contests and the corps has been a consistent winner at Eastern contests. Most important, the members seem to thoroughly enjoy this organization and derive a great deal of pleasure from it. Why?—"ask the man who has heard one". Drum Corps music of this type—with good flogging of the old time tunes, accompanied by clean rudimental snare drumming above heavy Continental bass drumming—has a swing and a lilt that is heard in no other musical organization,



Two well-known corps competing at a field day. At left is the Lancraft Corps of New Haven, and beyond is the Stony Creek Corps, Conn., State Champion for 4 consecutive years.

and it has an increasing fascination for one who becomes really interested in it.

Instruments of These Corps, in Relation to the Schools

Directors who have considered corps work, might well think about the following when deciding on the type of corps to organize:

The Fife: Inexpensive, yet musical. May be used as a pre-band instrument, thus discovering musical talent and building future corps fifers at the same time. Those who have classes in saxettes, clarollets, etc., have a wealth of "ready-made" fife material, as the switch to real fifes can be quickly accomplished. Knowledge gained in the saxette class may be put to use at once in the drum corps, while the pupil is starting on some band instrument, too. Fifes can be played in pleasing part harmony, and fifes, and the corps can be used in conjunction with the band.

The Snare Drum: Corps playing of the Ancient type is especially appealing to snare drummers—this is the height of drumming pleasure. School contests now demand that drummers master thirteen of the rudiments to enter, and it takes considerable time to master these. Practical application of these rudiments can best be made in corps playing of Ancient type, as all of the thirteen, as well as others not on the N.A.R.D. list, are used there

to a greater extent than in any other type of playing. Most authorities agree that 128-132 cadence is too fast for clean execution of many of the rudiments. Again, the tempo of the Ancients (110 beats is official at contests, but 120 can be used elsewhere without losing character of this music) is ideal for the playing of rudiments.

The Bass Drum: Under "Drum Beats" in *The SCHOOL MUSICIAN* of September 1939, Mr. Noonan writes: "The Swiss visitors were also treated to the American-Continental playing of the famous Connecticut drummers at the New York Fair. . . . Their greatest delight was in the *double stick bass drumming of our Continental style*. . . ." I believe that many in this country would be delighted if they could have the opportunity of hearing this same bass drumming, because I believe it is this, more than any other thing, that makes these corps so different to hear. While not as flashy to watch as the Scotch style, it demands a considerable amount of dexterity to perform. The Connecticut drummers use two solid wooden beaters, with heads about the size of an egg. They play the rhythms of most of the rudiments, which gives a solidity to these corps which makes them unique. Players enjoy this style as it is much more interesting than "on the beat playing". For those who have not heard this style of playing the accom-

panying example may give some idea as to how it is used.

This is an easy example of this style of playing. It is not possible to explain here the form used, the flourishes, the "filling", etc. (For any



This rope drum played by Julian Palmes of the Drum Corps of Moodus, Conn., is over 100 years old.

that may be interested in corps of this type, the Gamble Hinged Music Co., 223 So. Wabash Ave., Chicago, now publishes some of the material we have used here in manuscript form for four years. There is one booklet for fifes and one for drums. In the drum book the sticking is marked throughout for both the snare drums, and for this Continental style of bass drumming). A writer in "Martial Music" tells of watching a Connecticut corps pass a reviewing stand: "They were rudimental bass drummers, four of them, as near alike as four peas in a pod. As they marched away, throwing their two wooden beaters high and low with precision, grace, and power, trudging along in their leggings with their coat-tails swinging and flapping beneath a three-cornered hat (Note: Colonial uniforms are used by most Ancient outfits) they were a sight you could not for-

a. Snare drum part from 6/8 number.

b. Usual bass drum part (play at 128-132)

c. As Continental drummer would play it (Use two hard felt sticks—110 a minute)

d. Have about 3 piccolos play this along with a and c. (For idea of Ancient Corps)

get." To see and to hear bass drumming of this style, is to like it.

Increased Interest in Drumming

Interest in Rudimental Drumming has greatly increased during the last few years. Corps are springing up in connection with American Legion Junior organizations. Each year sees



Quite revolutionary looks Frederick Dittrich, U-E Colonial Corps, twice 1st division winner at National school contests and twice State Junior champ at the New York State Drummers' association contest.

more individual drummers in the school contests. Requirements for these are more rigid,—knowledge of thirteen rudiments is necessary. Drum Ensembles are now listed yearly in the School Competition lists. New instruction books, published primarily for schools, stress the value of rudiments. In 1934 the National Association of Rudimental Drummers was formed with thirteen members; today its membership numbers over 800. It seems as though this growth of interest in Rudimental Drumming, and an organizing of more corps which are built around Rudimental Drumming, should go hand in hand.

Easy to Organize

Although the matured Ancient corps has, as a rule, a group of thorough

rudimental drummers, this is not necessary when first organizing. As with other music, simple beats can be used at first (interesting beats may be played with 3 or 4 rudiments) and gradual advancement made to the more difficult type of pieces. Grade school pupils can play music of this type, and they enjoy it. Corps playing lays a good foundation on which to build later advanced drum study.

Drum Corps and the Band

Some persons believe that corps playing harms drummers for other types of playing. My own experience has been that my best corps drummers, as a rule, are also my best band drummers. Interest in corps work usually creates a desire to learn other styles of playing and with practice there is no reason why a student cannot play both the open corps style and the lighter and closer band style. Most of the 1st Division winners that

I saw at the National School Drum Contests in 1934, '35, '36, and '37 used a style of playing similar to that used in Colonial Drum Corps, and these same boys were 1st chair men in their respective bands.

Drum Corps As a Hobby

Hundreds of drum corps enthusiasts, of all ages and from all walks of life, get recreation from the various activities sponsored by the several Drum Corps Associations that there are in the East. It is very possible that the starting of drum corps in the schools might eventually lead to the organization of similar Drum Corps Associations in other parts of the country. Few school drummers will be professional performers after graduation from high school. Is not a Drum Corps worthwhile—even if it does no more than to develop an interest in what may be a relaxing life-time hobby for the pupil's future leisure time?

SEVENTH Chords

By Walter Dellers

Noted Music Educator, Pianist,
Composer, Arranger

Chicago, Illinois

● ANOTHER CORRECT ANSWER to the list of triads in my December article was received soon after the material for the January article was sent to The SCHOOL MUSICIAN. It came from Miss Alma Serilla, senior in the Center Line high school, Center Line, Michigan. Her letter was dated December thirteenth but did not reach me until more than a week later. Congratulations, Miss Serilla, for being another girl who has done good work and for showing a keen interest in music theory.

Correct answers to the February list of triads have been received from Hugh Spencer, 1357 Ardoon Rd., Cleveland Heights, Ohio; Frank Tweed, 318 Colorado Ave., Modesto, California; John Olvera, Northport,

Alabama, and William A. Collins, 129 N. Diamond St., Ravenna, Ohio.

Mr. Spencer comes in a second time with the correct answer. He is listed in the January issue of The SCHOOL MUSICIAN as a successful contestant. His letter contains good advice to the students. He says that the work should be done away from the piano and the answers when found should then be checked at the piano. You will benefit more by doing the work this way.

Mr. Olvera writes, "It is my guess that the triads are—." Now, John! You know you were not guessing at the names. Your answers were too exact to be mere guesses!

Mr. Collins named the keys correctly but sort of over-reached the mark by adding a number of keys that were incorrect. He claims that a G major triad occurs in the keys of B flat minor and F minor, that an F augmented triad occurs in B minor

SEVENTH CHORD RULER					x INDICATES A MISSING HALF STEP							
MAJOR TH	①	x	x	x	③	x	x	⑤	x	x	x	⑦
DOMINANT TH	①	x	x	x	③	x	x	⑤	x	x	⑦	
MINOR TH	①	x	x	③	x	x	x	⑤	x	x	⑦	
LEADING TH	①	x	x	③	x	x	⑤	x	x	x	⑦	
DIMINISHED TH	①	x	x	③	x	x	⑤	x	x	⑦		

1-3-5-7 INDICATE THE TONES OF THE SEVENTH CHORD

and B flat minor and a D minor triad occurs in the keys of D sharp minor, A flat minor and F minor. We will give honorable mention to the student who sends in the best letter explaining why Mr. Collins is wrong.

Now we must get on with our

seventh chord!" One can go effectively into them from most other chords and resolve out of them to most other chords. This general usefulness is a weakness, however, for it leads to an excessive use of diminished seventh chords by many composers. See if you

ALTERATIONS OF DOMINANT SEVENTH CHORDS

WITH RAISED FIFTH	①	x	x	x	③	x	x	x	⑤	x	⑦
WITH LOWERED FIFTH	①	x	x	x	③	x	⑤	x	x	x	⑦

seventh chords. These are four-tone chords consisting of a root, third, fifth and seventh. They occur in many forms but the accompanying seventh-chord ruler will help you to determine the most common types.

G B D F sharp, for instance, is a major seventh chord. Major seventh chords are harsh in sound but can be very effective when used in the right way. Play "Tea for Two" in the key of G on your piano. A G major seventh chord occurs in bar three.

D F sharp A C is a dominant seventh chord. The dominant seventh chords are so frequently used and so easily recognized that musicians usually dispense with the qualifying adjective "dominant" and just call them D seventh, G seventh, etc. A D dominant seventh chord occurs in the second half of bar one in "Tea for Two".

A C E G is an example of the minor seventh chord. This chord occurs in the first half of bar one of "T-4-2". Minor seventh chords are peculiar in that they can also be called major triads with an added sixth. In this instance the same tones would form a C major triad with added sixth—C E G plus A. A large number of our current popular tunes end with major triads plus the added sixth.

B D F A is a leading seventh chord. The same tones can be analyzed as a minor triad with added sixth, in this instance a D minor triad with B as the added sixth. In "Tea for Two" a B leading seventh chord occurs in the twenty-third measure. It is my experience that this chord is less understood and causes students to ask more questions than any of the other common seventh chords. Musicians seem unwilling to accept this chord as wholeheartedly as the others. So let's have a discussion about this chord. Send in your questions about it and we'll thrash out this matter in a future article.

C sharp E G B flat is an example of diminished seventh chord. These are very common chords, so commonly used that one might almost say, "When in doubt, use a diminished

can find a C sharp diminished seventh chord in "Tea for Two."

There are two very common alterations of the dominant seventh chord that should be clearly understood, those with raised fifth and those with lowered fifth. The accompanying diagram will make this clear to you.

G B D sharp F is a G seventh with raised fifth. G B D flat F is a G seventh with lowered fifth. You will find that the raised fifth is more frequently found in the melody, the lowered fifth more often in the base.

Here is the list of twenty contest seventh chords. Rearrange the notes so that they will be entirely in spaces or on lines and then name them. The two charts included in this article should help you. Do the work carefully and send in your answers early to Walter Dellers, 25 E. Jackson Blvd., Chicago, Illinois. Let's have a lot of answers.

1. F A C E flat
2. E G C B
3. F A flat B D
4. C E B flat G sharp
5. B flat D F G
6. D F A flat C
7. F sharp C A sharp E
8. C sharp E A G
9. B G sharp E D sharp
10. C D sharp A F sharp
11. G sharp E B flat D
12. F sharp A B D
13. F sharp C E A
14. G flat C E B flat
15. A flat F C flat D flat
16. G E flat A flat C
17. G B flat D flat F flat
18. D flat B flat E flat G flat
19. D F B A
20. D G sharp B E

We will continue our discussion of seventh chords in the April issue of The SCHOOL MUSICIAN.



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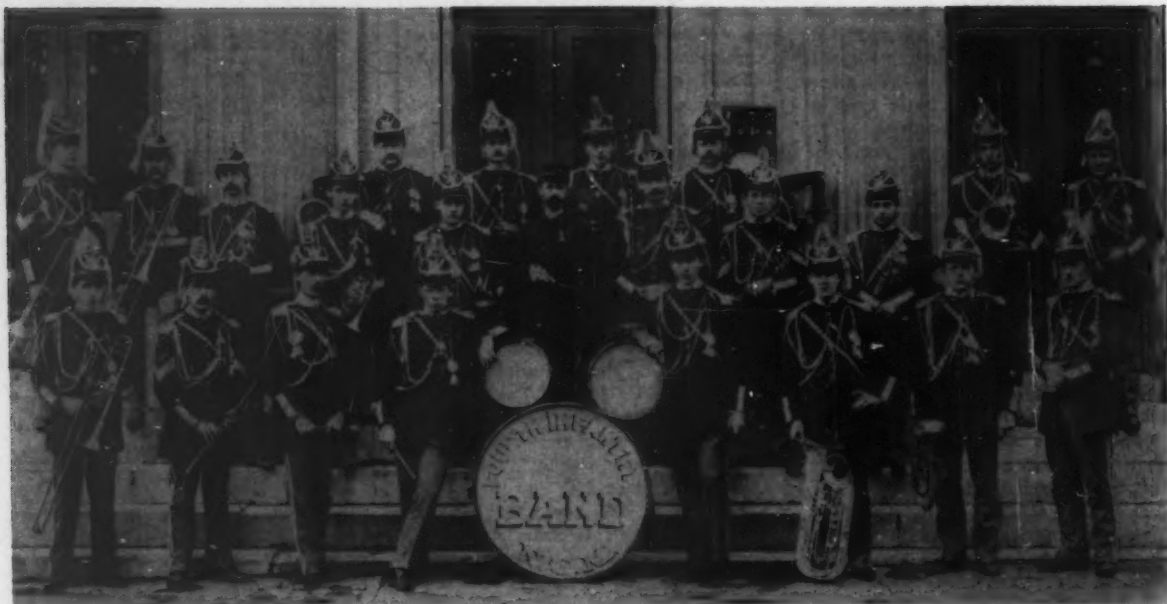
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It was May 1st, 1898, in St. Joseph, Missouri, when the photographer squeezed the bulb for this interesting picture of Samuel Pryor's band. They wear the full dress uniform of the Fourth Regiment National Guard of Missouri, in which the band was enlisted. Instrumentation is almost entirely brass with only two B flat clarinets, only one of these appearing in the picture. Samuel D. Pryor is in the center; Walter, his oldest son at his left and Samuel O., youngest son, fourth in the lower row from the left. E. F. Pompeji, now of

Margate, New Jersey, who sends this interesting picture of an old-time band is first on the left in the rear row, wearing sergeant chevrons and holding a trombone. Another son of the director, Arthur, was at this time engaged with John Philip Sousa but between seasons played with his father's band. Mr. Pompeji is now in school band work in Northfield, N. J., having a grade school where members advance to high school in another community, so he is starting musicians in the second, even first, grades with satisfactory results.

Your Calendar of Regional National Competition Festivals

Region 1

(Oregon, Washington, Idaho, Montana)
Competition-Festival, May 18-19, at Spokane, Washington. Address all inquiries to Walter C. Welke, University of Washington, Seattle.

Region 2

(North Dakota, South Dakota, Minnesota, Wisconsin, Iowa)
Competition-Festival, May 16, 17, 18, at St. Paul, Minnesota. Address all inquiries to John E. Howard, Box 56, University Station, Grand Forks, North Dakota.

Region 3

(Michigan, Illinois, Indiana, Ohio)
Competition-Festival, instrumental, May 16, 16, 17, 18 at Battle Creek, Michigan, vocal, May 10, 11, at Springfield, Illinois.
Competition events: Instrumental, band (concert and sightreading); marching; ensembles and soloists; vocal, chorus (concert and sightreading); girls' glee clubs (concert and sightreading); boys' glee clubs (concert and sightreading); small ensembles and soloists. Olaf C. Christiansen will conduct the festival chorus program.

For further information regarding the instrumental competition-festival, contact King Stacy, 400 N. Pennsylvania Avenue, Lansing, Michigan. Inquiries regarding the vocal competition-festival should be addressed to C. Scripps Beebe, 310 S. Elm, Centralia, Illinois.

Region 4

(Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New Jersey, Delaware)

Competition-Festival May 17-18 at Albany, N. Y. Address all inquiries to Frederic Fay Swift, 127 West Street, Ilion, New York.

Region 5

(California, Nevada, Arizona)
Competition-Festival, May 9, 10, 11, at Long Beach, Calif. Address all inquiries to Fred Ohlendorf, 1531 Linden, Long Beach, California.

Region 6

(New Mexico, Oklahoma, Texas)
Competition-Festival, vocal, April 26, 27, at Waco, Texas, instrumental, May 9, 10, 11, at Waco, Texas. Address all inquiries to Ben S. Peek, South Junior high school, Waco, Texas.

Competition Events: Band (concert and sightreading); orchestra (concert and sightreading); chorus (concert and sightreading); girls' glee club (concert and sight reading); chorus (concert and sightreading); boys' glee club (concert and sightreading); small ensembles (instrumental and vocal); solos (instrumental and vocal).

Region 7

(Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky.)

Competition-Festival May 10-11 at Shreveport, La. Address all inquiries to L. Bruce Jones, Little Rock high school, Little Rock, Arkansas.

Region 8

(Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland)

Competition-Festival, May 8, 9, 10, at West Palm Beach, Florida. Address all inquiries to Arthur C. Black, Secretary, West Palm Beach Recreation Commission.

Region 9

(East Colorado, Kansas, Missouri, Nebraska)

Competition-Festival, May 9, 10, 11, at Kansas City, Missouri. Address all inquiries to Wilfred C. Schlager, 228 Library Bldg., Kansas City, Missouri.

Competition Events: Band (concert and sightreading); marching band; chorus (concert and sightreading); glee clubs (concert and sightreading); orchestra (concert and sightreading); small ensembles: (a) instrumental, string, brass and woodwind; (b) vocal, boys' quartet, girls' trio; girls' quartet, mixed quartet and Madrigal singers; solos: (a) instrumental, string (including piano and harp), woodwind, brass, percussion and baton twirling; (b) vocal, high, medium and low in both male and female voices.

Adjudicators: Judges secured to date include Harold Bachman, University of Chicago; Noble Cain, Chicago Public schools; George Dasch, Northwestern University; Gerald Prescott, University of Minnesota; William D. Revelli, University of Michigan; Ralph Rupp, Cleveland Heights, Ohio; Harold Tallman, Wayne University; Henry Veld, Augustana College.

Festival Program: Guest conductors for this event are Noble Cain, chorus; George Dasch, orchestra; William D. Revelli, band.

Region 10

(South Idaho, East Nevada, Utah, West Colorado, Southwest Wyoming)

Competition-Festival, first or second week in May at Grand Junction, Colorado. Address all inquiries to W. H. Terry, South Cache high school, Hyrum, Utah.

SERIOUS BUSINESS

"The student's primary interest is his own musical progress. This is also his instructor's aim. Neither will harbor the belief, if aware of the insidious danger, that musical progress results in proportion to the amount of pleasure received. The learning process should be as pleasant as possible, but the pleasure which usually accompanies emotional excitement does not permit serious concentration and effort. When the student realizes this, he is ready to accept a better and more sober introduction to his rehearsal period."

By Leslie Sweeney

Gridley Calif. Union High School

● **SCHOOL BAND INSTRUCTORS** constantly try to improve their methods of instruction. Promising new ideas are added and unsuccessful old ones are discarded. No two groups of students are alike, and methods bringing sound results with one group may be unsuited to another. But in this search for better results, in this challenge to one's professional ability to stimulate the student to achieve his greatest possibilities, experience teaches one that some practices are of permanent and sound value, and although all students are different, there are fundamental similarities in all upon which one may build educational methods.

It is common practice for band instructors to start their rehearsals by playing a march. In schools, especially, this has the psychological advantage of creating a cheerful atmosphere in class. The group morale is for a time definitely benefited. Attention is good. Everyone likes the pep and spirit of a march. The fast flying notes are a challenge to the ability of most students, and they enjoy meeting that challenge with their growing ability. But if instructors analyze the factors involved, weigh the advantages and disadvantages carefully, they will question the edu-

cational adequacy of the practice. The writer believes a better approach to the rehearsal exists, and that a more substantial progress can be obtained with other methods, and at no sacrifice of either morale or interest.

The student's primary interest is his own musical progress. This is also his instructor's aim. Neither will harbor the belief, if aware of the insidious danger, that musical progress results in proportion to the amount of pleasure received. The learning process should be as pleasant as possible, but the pleasure which usually accompanies emotional excitement does not permit serious concentration and effort. When the student realizes this he is ready to accept a better and more sober introduction to his rehearsal period. He will gladly forego the initial march with its overblowing and lip jamming for a more constructive program of embouchure development.

The importance of the embouchure of the wind instrument player can hardly be over-emphasized, so a program devoted to obtaining the maximum advantage for the player's embouchure should be incorporated in every rehearsal plan.

The muscles of the lips and face, even of the abdomen, upon which one

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GIRL IN EVERY PORT.....
GOOFUS.....
I'M AN OLD COWHAND.....
JOSEPHINE.....
RUNNIN' WILD.....
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depends for the production of tone and the creation of fine musical effects, are very delicate. They require great care for their nurture and development. If it is important for an athlete to devote considerable time to warming up, it is even more important for the musician. The baseball pitcher spends fifteen or twenty minutes slowly tossing balls to limber up his arm muscles before entering a game. The runner devotes as much or more time to his leg muscles. He frequently has the attention of a masseur.

Athletes realize the need for this attention to their muscles. Why do not musicians realize the importance of proper care of the muscles of their embouchure?

As athletes call upon their muscles for surges of power and for sustained periods of strength and endurance, so do musicians. A well nurtured embouchure is necessary for the sustained pianissimo, as for the fortissimo. The latter demands strength, the former delicacy of control. Both strength and delicacy of control are necessary for tonal quality, and good tone is the essence of good music.

To produce a clear musical tone on any wind instrument it is necessary to concentrate the full resources of the whole body and mind to that end. The abdominal muscle must be free to support the breath. One should sit erect, with head up and instrument held properly. The ear should be attentive to detect harshness or wavering, and the mind alert to remove them.

The first tones produced should be played softly. This is true whether in ensemble or practicing alone. They should be played in the middle of the instrument's register, or placed so as to require as little muscular strain as possible. They should be sustained. Listen carefully and try to improve their quality. Eliminate "fuzziness" and "hissing", escape of air between the lips. Every bit of breath passing between the lips or past the reed should serve to produce tone. There should be no waste.

However, the mere act of playing tones softly, together, and clearly is not enough. Each student should know what tone is characteristic of his respective instrument and should conscientiously and persistently strive to obtain the best one his instrument can produce.

If one devotes ten or fifteen minutes to preparatory practice at the beginning of each rehearsal period, and this is not too much, it will be advisable to use several devices to eliminate monotony and prevent the waning of interest. One can vary the approach by changes in:

(Turn to page 33)

Feast Your "Blinks" on the Crown Jewels of WINK



By C. R. Dale

10 Years Marching Director of the Wink, Texas Independent School District Band

● **LOVING CUPS AND PLAQUES** that adorn a trophy case are not the only evidences that testify to the contributions a band department makes to its school.

Winning a trophy gives momentary satisfaction to the members of an organization; however, the real value is not in the trophy, but in the training that makes possible the winning.

The Wink band has won forty trophies in the past ten years in concert and marching—thirty-eight of them are shown in the picture, but those trophies fail to depict the sacrifice of selfish interests and the training in citizenship that has come to band members who helped win them, to say nothing of the disciplining of the minds of members in becoming proficient as musicians and in marching.

Few of the school's discipline problems have come from the band, and thirty per cent of the graduating students have been band members.

The band has never failed to receive invitations to return to places where it has performed and is considered second to no other organization in the school.

Wink is a small oil field town with a population ranging from 3,000 to 5,000 persons. The people have supported the band; and in turn, the band has developed into an organization deserving of praise. We have never had sufficient students to place us in Class B, but we have competed in Class B consistently since 1933—in 1935 we competed in Class A and won First division ratings.

Earl R. Ray, now of Abilene, Kansas, and Chas. S. Eskridge, now of Lubbock, Texas, each formerly directed the Wink band. Gerald McGuire is the present director.

Adapting FRENCH Band Arrangements to the AMERICAN Manner

Part III

See February issue for Parts I and II.

Adapting for American Symphonic Band

To make a French band arrangement usable by a full symphonic band, requires practically a complete revision. Most of the French editions are not up-to-date and were not conceived for symphonic band; there is no "school band" market in France to warrant and absorb real editions. Most of their bands are small, many are all brass, and hence the parts issued for *harmonie* or symphonic band are merely added parts which produce unnecessary doublings, with consequent heavy and "muddy" effects. But this is no different from our old American arrangements!

The main problem, then, is to delete unnecessary doubling in almost all parts and to take from brass and saxophones and add to woodwinds. This is a large order, but the work will be found absorbing and well worthwhile for the bandmaster who really wants to know what "makes the wheels go 'round" in writing for symphonic band. The problem prompts a suggestion for school musicians, too; namely, that many American numbers are too "thick" and therefore you must be careful when your part doubles another instrument not to play too loudly. A good rule to observe, especially in old arrangements, is: play at least one dynamic softer than written.

In adapting a French arrangement for symphonic band I discard all the parts and work from the condensed score, making a new full score. Sometimes, however, it is necessary to refer to the original parts because French publishers have a way of leaving out dynamics, articulations, and even rhythmical and harmonic notes; also the condensed scores are usually full of annoying errors. Following are my suggestions for doing this job.

Group 1. If there is no flute part, the piccolo will usually be too busy. It is then a brass band piccolo part and needs considerable pruning. Use the piccolo only to support the flute at climaxes or where the latter would be too weak in a full band effect.

By Lawrence W. Chidester
Director of Bands
Western Reserve University
Cleveland, Ohio

The flute part will be found all right except where judicious additions might be made to produce a nice woodwind effect formerly carried by both brass and wood. Sometimes a 2nd flute is published but more often it will have to be written.

The oboe parts are very acceptable. Solos are usually cued in the cornet parts and at times might better be cued in the clarinets.

Bassoon parts are only fair, although if any are published there are usually two. The French seem to like to give this instrument after-beats. The part could well be re-written to incorporate more counter-melody material.

Group 2. The single reeds are the foundation of the band and should be capable of representing the full string body of the orchestra. In French arrangements, as in old and even some new American editions, they are not so treated. We find the clarinets representing the 1st and 2nd violins and the saxophones playing viola and cello (and supported by low brass). Of course this is one way of doing it, but it seems to me homogeneity is lacking in such procedure. The supporters of this scheme are often those who do not like saxophones and wish to relegate these instruments to sustaining parts. Now a full choir of saxophones on sustaining passages can produce beautiful organ effects, but is this their only role? One theory would have them supporting all the clarinets from soprano to bass to add more warmth and vibrating quality to this section. The fulfillment of this theory will have to wait until we have more abundant saxophone players in this country capable of producing the rich, warm, vibrating saxophone tone. Anyone who has heard the famous Saxophone Quartet of Paris either in person or on records will know what I mean.

The lack of homogeneity in the treatment of this group begins with

the E \flat clarinet. Too often this instrument is given a flute part. Instead it should be considered as a prolongation of the B \flat clarinet upward, especially to soften the shrill effect of the B \flat clarinet above high C. In this connection I want to quote from a letter received last summer from my friend, M. Jean Back of Paris (who at this moment is probably inhabiting the Maginot Line):

"I know, as everyone does, that the B \flat clarinet changes entirely in tone quality above high C. From this tone upward the B \flat is not the same instrument as it is below high C. A mass of even good solo clarinets playing in their high register is rather 'cruel' to listen to. However, if there is a number of E \flat clarinets playing with the solo B \flat 's, the effect is outstandingly good."

Mr. Back would like to see 4 E \flat and 8 B \flat clarinets on the solo part. He says: "In a large band one E \flat clarinet is good, two are bad, three are so-so, four are excellent." I am sure that my colleagues in America will agree that if we can find one good E \flat clarinet in our band we consider ourselves fortunate. Be that as it may, we must not give this instrument a transposed flute part. It can well be a transposed solo clarinet part, however, and will serve as a valuable aid to the high register of this instrument.

The B \flat clarinet parts in the French arrangements are almost adequate although they suffer from the usual defect of running too high, even the 2nd and 3rd parts. Many passages can be re-written *8va basso* with no detrimental effect, especially if flutes and piccolos are available for the upper octave. Also the low register can be used many times to support or carry important solos usually given to other instruments.

In the French arrangements in my library I do not find a single alto or bass clarinet part, but I am told that some French composers and transcribers did write these parts. However, I do find alto saxophone parts marked "alto clarinet" and tenor saxophone parts marked "bass clarinet". What

GOOFY GUS... CONFUCIUS SAY—"BLOWING INTO OLD HORN IS WASTE OF BREATH!"



If You Feel That You Have Missed Your Calling,—if you're about to "give up the ghost" (musically speaking, of course),—if that cheap old horn you're struggling with simply won't give out, cheer up. Chances are that in itself is proof you've got talent. At least you know you're not doing so well. What you don't know (yet) is how well you can do with a few weeks' practice on a new 1940 P-A. For there's so much smooth, sweet melody in a P-A instrument, you "just can't spoil it". And so easy to play! What volume! How reasonably priced!

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1940

a vicious practice this is; it does not consider the clarinet section as one homogeneous unit. The same practice obtains in this country, however. If alto or bass clarinet parts are not published, we give our players alto and tenor saxophone parts and then wonder why the effect is not good. This scheme considers the saxophones as the tenor and bass sections of the woodwinds exclusively! Needless to say, alto and bass clarinet parts for French arrangements will usually have to be written.

As for the saxophones, let us have one alto play with the first clarinet as far as possible, one alto with the 2nd clarinet, one tenor with the alto clarinet, and one baritone with the bass clarinet. This may be too heavy at times; if so, let the clarinets do the job alone. But as explained above, the saxophones can be used in many passages to enrich the tone of the woodwind section from top to bottom.

Many cuts will have to be made in the French saxophone parts if they are used. These were written principally with the brass band in mind, and are too full. For example, in one pianissimo passage written in thirds for clarinet and oboe, the alternative instruments for brass band are bugle and saxophone. If we discard the bugle parts in symphonic band but keep the saxophone "as is", obviously we will have too much sax. This observation obtains in most of the arrangements, and hence we can conclude that the saxophone parts might be used if they are subjected to judicious pruning, especially in pianissimo passages.

Group 3. The cornet and trumpet parts are usually acceptable as they come, and can be used at least as a starting point for writing these parts in the new score. Sometimes the trumpets are in E \flat and sometimes in B \flat ; they appear on a French score with the horns. I find it advantageous to write a 3rd cornet part with the 2nd, if the former is not published.

The horn parts will have to be written anew from beginning to end in order to obtain satisfaction. The French altos, horns, and baritones cover much the same ground as our four horns, but this scheme of scoring is too cumbersome for us. Hence we must write new parts, using the French as a basis, or better yet, discarding the original parts and writing for four horns directly from the condensed or full score.

This group of "clear-sounding" brass is completed with four trombone parts. As I explained earlier, the 2nd, 3rd, and 4th parts might be used by our usual 3-man section. The 1st trombone is usually a difficult solo part which calls for an accomplished player; fur-

(Turn to page 43)

**Wayne Clinic in Detroit
Draws Wide Attendance**

Detroit, Mich.—More than 200 people had to stand in the aisles of the new Mackenzie high school auditorium to hear the formal clinic concert on Friday night, March 1st, because 2,500 other people had gotten here first and filled all the seats.

It was the musical event of Wayne university's third annual school band clinic held under the direction of Graham T. Overgard and his assistant, Roy M. Miller. The concert, as did the clinic, included both band and orchestra, first presenting the high school clinic band, assembled from Detroit high schools; then the high school clinic orchestra, similarly mobilized; and finally, the concert band of Wayne university.

Attendance records to the clinic pushed forward again this year. Of the 220 school band and orchestra directors and those directly interested in the promotion of school music, 33 were school superintendents who attended the clinic this year.

A special meeting at the close of the event was devoted to evolving plans for the clinic next year, which, it is the aim of the sponsors, to have as nearly as possible as the majority of school band directors would like to have the clinic operated.

Florida Dates

Florida—The State school band contest will be held in Miami, April 4, 5 and 6. The West Florida festival will be held at De Funiak Springs, April 11, 12 and 13. Required numbers for West Florida are Class A, "The Secret Marriage," Class B, "Overture Hongroise," and Class C, "Mantilla." The Regional contest will be held at West Palm Beach, May 9, 10 and 11.

Directors at First Regional Clinic in Seventh

These directors from all parts of Region 7 came to Little Rock, Arkansas, on January 24 for four days of intensive school music in the first Regional clinic to be held by Number 7. A. R. McAllister (center), president of the National School Band association, conducted the finale concert in the high school auditorium. Two bands were assembled from the high schools of the Region to play contest music. L. Bruce Jones, supervisor of music in Little Rock was chairman of the clinic.

**JOLIET BAND GOES TO LOS ANGELES
FOR MUSIC EDUCATORS CONFERENCE****McAllister's Champions Will Play 8 Scheduled Concerts**

Joliet, Ill.—In what will be one of the most spectacular adventures ever undertaken by a high school band, the Joliet boys are going to Los Angeles, California, as an official feature of the 7th Biennial Convention of the Music Educators National Conference, March 30-April 5.

Plans are complete as far as official conference arrangements are concerned, though some of the by-products of the trip, at least one of which may

**17 Bands in Big Texas
Parade and Broadcast**

Canadian, Tex.—Seventeen bands with 368 players working on Class C and D music achieved the Second Annual Canadian Band clinic held here Saturday, February 10 under the general direction of Orin L. Bartholomew, Canadian band director.

Col. Earl D. Irons, who was here from North Texas Agricultural college, where he is director, gave an excellent demonstration of concert work in the afternoon and evening rehearsal periods.

From four to four-thirty in the afternoon, there was a broadcast of the entire membership over the Pampa station KPDN, sponsored by the Canadian Rotary club.

The 17 bands paraded downtown at one o'clock. At the night concert, Col. Irons played two solos and explained them. These were pieces he composed.

even eclipse the glamorous triumph of a week's appearance at Radio City Music Hall in New York four years ago, are yet to be completed. Then there is that pecuniary incident of raising ten to twelve thousand dollars, finance for the trip. But Joliet is one of the hottest towns in the country on school band loyalty and school band support. Joliet will not let the boys down.

"We will take 90 band boys, which gives us a full instrumentation," said Director A. R. McAllister, "and there will be approximately 125, including chaperones and property men, when the special train section leaves Joliet on March 25th. Our first stop will be El Paso, Texas, where we will play a concert in the high school auditorium and are promised by the Chamber of Commerce a great bus ride of sight-seeing which will include a visit to Mexico, where most of my boys will have their first thrill of entering a foreign country."

From El Paso to Pasadena, where a concert will be presented in the Junior college; then on March 31st arriving in Los Angeles where the sun is always shining even if the weather does sometimes obscure the view. After a day's rest the band plays its first official conference concert at 10:30 Monday morning in the high school auditorium. That evening, April 1st, another concert will be played at Santa Monica college. Present schedule calls for five concerts in Los Angeles.

Homecoming by way of Salt Lake City with sightseeing there; then to Ogden and a side trip to Logan, Utah, where the band will present its 8th scheduled concert of the trip. Then the train hums through Omaha and home.

And what tales these boys will have to tell. But we'll have more to tell, too, in our next issue, of this great trip.

**Leona May Smith to Be
Soloist at Penn. Fest.**

Selinsgrove, Pa.—The guest soloist for the Fifth Annual Central Pennsylvania All-Master high school band festival to be held on the Susquehanna university campus in Selinsgrove on May 2, 3 and 4 will be Leona May Smith, celebrated cornet virtuoso who has thrilled millions with her magnificent cornet renditions. Recently she has been featured as soloist with the Goldman Band, Fred Waring and his Pennsylvanians and at Radio City Music Hall under the direction of

Erno Rapee. Miss Smith is known to thousands of school cornetists through her correspondence column in this magazine.

Dr. Frank Simon will be guest conductor. About 200 high school musicians, picked from their own school bands in more than 40 high schools will be united in one great organization to perform under Dr. Simon's direction for the festival concert on Saturday, May 4.

Overgard at Northwest Ohio Dist. Festival

Bowling Green, Ohio.—State high school required band numbers of all classes will be featured at the Northwest Ohio District H. S. Band and Orchestra festival at State university Saturday, March 16. Players will be selected from schools in the district to make a fine band of full instrumentation. Graham T. Overgard of Wayne university and Amos G. Wesler of John Adams high school, Cleveland, will be guest conductors. Charles F. Church, Jr. of the university is chairman.

April 17-20 Are Dates Set for Okla. Tri-State

Enid, Okla.—The official bulletin of the 8th Annual Tri-State band festival to be held here April 17-20, sponsored by Phillips university, is an imposing 52-page volume, tabulating a list of podium celebrities who will be drawn from California, New York, Texas, Illinois and many intervening points. This is one of the most notable of annual festivals and draws heavy attendance from the surrounding states. Milburn E. Carey is general chairman and director of the Phillips university band.

Winner, S. D.—Professor George Masden is now teaching his third year of instrumental music in Winner and has developed interest in band work to such an extent that he now has 126 students taking part.

Cellists Get in Educational Swing at S. D. E. A. Meet



The cello section of the Rapid City, South Dakota high school orchestra also appears on various occasions as an ensemble. Their most recent appearance was before the music section of the South Dakota Education Association. They are John Lund, John Zambo, Phyllis Clark, Margaret Reitz and Jean Miser. Alex Schneider is their director.

Uniform Fund Gets \$28

Knoxville, Ia.—More than \$28 was added to the uniform fund of the Knoxville high school band when the musicians presented an excellent concert of well rendered selections. Members of the Knoxville Federated Club were instrumental in selling a large number of tickets.

Director George W. Unkrich intends to give another concert in the near future so that the band uniforms may be purchased in time for the spring competitions.

Jacksonville, Fla.—Mr. T. Wolcott Prior has assumed the duties of bandmaster at Landon high school, Jacksonville.

U. of M. Makes High Plans for Summer Music School

Ann Arbor, Mich.—Several outstanding musicians of national reputation will be brought to Ann Arbor as guest faculty members of the School of Music during the 1940 Summer Session of the University of Michigan, according to an announcement just made by Charles A. Sink, president of the school.

During the Session, the Fifth Annual Band clinic of high school musicians will also be conducted. More than a hundred boys and girls, specially recommended by their music supervisors and principals, are selected and given intensive training, particularly in ensemble music, during the period of three weeks.

Among the guest faculty members will be William Breach, Supervisor of Music in the school system of Buffalo, New York. He is recognized as a national authority on music education.

Professor Olaf Christiansen, professor of choral music, Oberlin college, Oberlin, Ohio.

Nazareno DeRubertis, distinguished orchestra conductor, particularly in the field of high school and college orchestras in Kansas City.

Ernst Krenek, professor of composition at Vassar college, a leading contemporary composer, whose opera, "Johnny Spelt Auf," was recently performed at the Metropolitan Opera House.

Erik Leidsen, distinguished band con-

Precocious Band—Altho' Not Yet 2 Years Old



The Union City, Pennsylvania high school band has been organized less than two years. The 56 young musicians are under the direction of Robert L. Lenex, who also directs the orchestra of 50 and the mixed chorus of 52 members.

ductor of New York City, and Clifford Lillya, specialist in the field of band instruments, of Chicago, will again come to Ann Arbor.

North Carolina Really Goes in for Clinics

Lenoir, N. C.—North Carolina held two band clinics this year, and will hold two for orchestra. The first of the band clinics, the Eastern, was held at Greenville, North Carolina, late in January and the Western at Salisbury, February 2-3.

"The Salisbury clinic," according to James C. Harper, famed Lenoir high school band director, "was held in the new music building of the Boyden high school. We also divided our All-State high school band of last year into an eastern and western division and each division gave a concert in connection with the appropriate clinic.



Conductors of Western Division, North Carolina All-State high school band, Salisbury, N. C., February 2-3, 1940. Left to right, James C. Harper, Lenoir, L. R. Sides, Charlotte, James C. Pfohl, Davidson, Larry Rogers, Salisbury.

The western clinic band was drawn from 26 different school bands and that of the eastern clinic from about two-thirds as many."

Hughes Conducts Horace Mann Orch.

Gary, Ind.—On Friday evening, February 9, the Horace Mann concert orchestra under the direction of Harold M. Johnson presented their eleventh annual concert to an attentive and large audience.

Miss Dottie Maurer, concertmaster of the orchestra, was solo violinist of the evening and Mr. Frank Helwig, solo cornetist. Mr. David Hughes, director of bands and orchestras at the Elkhart, Indiana, high school and President of the Northern Indiana School Band and Orchestra association, appeared as guest conductor.

Director H. M. Johnson is the composer of Hero Overture and Passacaglia and Fughetta, both National required numbers for 1940.

Heights Models for Class B Bands

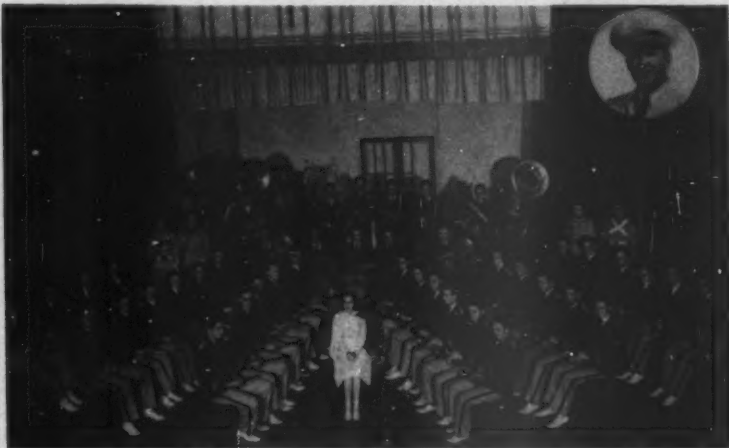
By Hugh Spencer

Cleveland Heights, Ohio—On February 21st, the Cleveland Heights band was featured at a music festival held by four Class B bands—Euclid Central, Garfield Heights, Willoughby and Euclid Shore bands. After the Class B bands had performed, the Heights musicians under Director Ralph Rush took over the stage and presented an excellent program,

Payne College Offers Scholarships

Brownwood, Tex.—Play your way through college! That holds an appeal for every music student. And the How-

tion, and getting valuable experience. Students have the opportunity of enrolling in band courses of which thirty hours credit is offered toward graduation.



The Yellow Jacket band of Howard Payne College, Brownwood, Texas, has a membership of 62, all of whom are playing instruments for their college education. Mr. W. R. Parker, inset, is the director.

ard Payne college is offering scholarships to the musically minded who can qualify in band and orchestra.

At present, the Yellow Jacket band, under the direction of W. R. Parker, has a personnel of 62 members, including three majorettes, drum major and band sweetheart, who are performing for an educa-

Also, the band members enjoy many exciting trips during the football season, as well as taking part in concerts, tours and radio programs during the school year.

Can you think of a more pleasant way of receiving an education than playing your way through college?

which included The Voice of the Gunn, march; Hero Overture, Niobe, Manz Overture, Repartee, Lady of Spain, Orange Blossoms, God Bless America and the Star Spangled Banner.

"D" Band Plays "C" Selections

Plains, Kan.—More than one-half of the enrollment of the junior and senior high schools of Plains are in the concert band class. There are 125 pupils in the schools and 80 in the concert band.

Last spring they received a highly superior rating at the Dodge City District festival and qualified for the Regional along with 5 soloists.

Although a Class D school, the Plains band has always played Class C numbers and now, under the direction of R. Wayne Nelson, is branching into Class B numbers which they will present in their spring concert.

Musicians Attend Miss. Band Clinic

By Winfield Cox

Gulfport, Miss.—Besides Director J. C. Downing, the Gulfport band was represented at the annual band clinic held at Oxford, Mississippi, by Harry Ross, cornetist; Delbert McLaughlin, bassoon; Goodwin McElroy, bass drum; Reid Bingham, trombone; Charles Bingham and George Erion, clarinet, and Dick Stapledon, baritone. The group stayed at Oxford a week and, along with other young musicians, was rehearsed by directors from all over the state. Four of the Gulfport boys were selected as members of the All-State band which will hold a state-wide rally in Biloxi, Mississippi, next summer.

Bartow, Fla.—Andrew D. McCampbell has been appointed bandmaster at Bartow, effective immediately.

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Grooms For Twirling Career

Shreveport, La.—After attaining his goal of first chair clarinetist in the Byrd high school band, Seth Rachal turned his attention to twirling and developed his ability to such a degree that he eliminated five other twirlers in a contest to choose the head drum major.

Last May he entered the State competition and was awarded Superior rating, while at the National Regional contest, he won a First division rating.

Seth is now teaching himself to tumble and twirl at the same time, which trick he feels will enable him to gain recognition at his chosen college.

Professor Dwight G. Davis is the director of the First division Byrd high school band.

Cornetist Takes Up Clarinet

Sebring, Fla.—During three years of music study, Florence Medd, now clarinetist of the Sebring high school band, has played in five different bands.

The musicians of Asheville, Grace, Swananoa, Black Mountain, N. C. and of Wilmington, Delaware, will remember Florence as an outstanding cornetist in their bands, but last year she took up the study of the B flat clarinet and plans to solo on this instrument at Miami and West Palm Beach during the State and National contests in the spring.

Florence, who celebrated her twelfth birthday in January, got her biggest thrill when she was presented with her first uniform and allowed to direct 220 musicians in a stirring march.

Offers Scholarship

New York, N. Y.—The Gramercy School of Music, 130 E. 16th St., announces through Mr. Dante Florillo that a scholarship with their artist faculty will be awarded in their various departments. For information and auditions, write, or telephone Algonquin 4-1836.

A Twirler with Experience

By Dorothy G. Berkel

Muskegon, Mich.—Marcia Backstrom, brown-eyed brunette, drum majors for the Muskegon high school band directed by William L. Stewart, Jr. A junior in high school, 16-year-old Marcia struts before the crack 103-piece organization with ease and gracefulness.

She's had experience in her line, for before coming to Muskegon in 1938, Marcia proudly led the Port Huron, Michigan, drum and bugle corps.



Seth Rachal



Florence Medd

Attention! Baton Twirling Class!

Conducted by Roger Lee, Centralia, Illinois

Rudiment Five

Two Hand Spin

The two hand spin is the most important of the nine fundamental rudiments as it is the general foundation for the

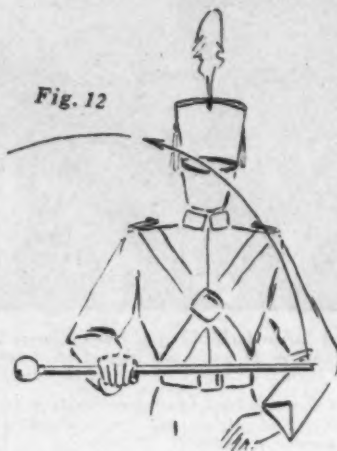


Fig. 12



majority of all hand baton movements. First, notice Figure 12, the starting position for the two hand spin. The baton



Fig. 13

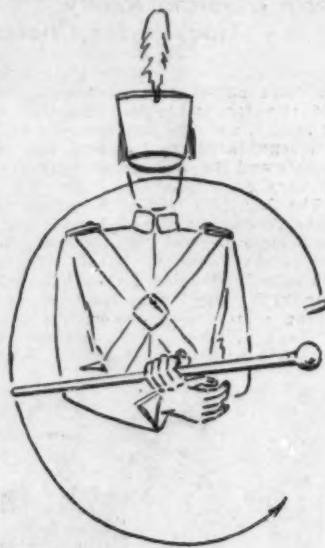


Fig. 14

the shaft in a firm yet relaxed grip. The thumb is cupped underneath the shaft and touches the first finger. The left hand is held palm up and above the right hand.

To start the baton revolving, turn the right wrist to the right and the baton will revolve one complete revolution before it is finally resting on the thumb above. This is shown in Figure 13.

The baton must revolve one-half a



Fig. 15

revolution in mid-air as it rolls off the thumb before the left hand grasps it. The left hand, which should have been standing by, palm up and above the right hand, reaches in and grasps it just as it completes the one-half revolution in mid-air. This is shown in Figure 14. Notice that the ball is to the left as the catch is made in the left hand.

As soon as the catch is made in the left hand, the motion is immediately continued by turning the wrist to the right.

By the time the catch is made the right hand is whipped above the left and follows the action down until it grasps the baton after the left hand has only turned the baton one-half a revolution, as shown in Figure 15.

This rudiment must be thoroughly mastered before attempting any more movements. Practice on this movement until there is no break in the continuity of the action. Also practice until a fair rate of speed is obtained.

Wanted—College for Twirler

Tracy, Calif.—A candidate for any college that will let her continue her baton twirling career is Suzanne Gerlach, potential graduate of Tracy Union high school. Colleges without a band or not interested in an expert twirler with outstanding strutting ability, need not apply.



Suzanne Gerlach

Suzanne is at present one of the three majorettes of the Tracy band under the direction of Robert Schulenburg, and she is completely wrapped up in her spinning job and music. College band directors will find in Suzanne, the traits of a perfect twirler,—ability, vitality and ambition.

Fronts State College Band

Fresno, Calif.—The crowds go positively wild when the Fresno state college band strikes up and, led by expert high stepper, Virginia Spencer, marches briskly onto the field. Virginia's exaggerated strut, and charming grin are excelled only by the unusual and intricate spins of her shining baton.



Virginia Spencer

She's a great help to her father, Mr. L. R. Spencer, who directs the Lemoore high school band, for she's right there to instruct his three majorettes and add the finer points to their twirling.

Music Dept. to Present Opera

Billings, Mont.—The music department of Billings high school is all excited over the prospect of presenting a genuine opera and each member of the glee clubs is preening himself for the romantic leads, each hoping to be chosen to star. The opera is "Maritana", book and lyrics by Edward Fitzball and music by William Vincent Wallace, and from the aspirants, will be picked a soprano to play the young gypsy girl, a tenor, young Spanish nobleman, a baritone, prime minister (villain of the piece), a mezzo-soprano, servant girl, a baritone, young boatman, a bass, old crabbed armorer, another bass, captain of the guards, and three speaking parts, King of Spain, marquis and mar-

Clark's Pupil Now Has Her Own Class



Barbara Goll, Edith Lutton, Dorothy Brown and Nancy Hoffman of Beaver Falls, Pa., pay a great deal of attention to Jeanne Schaefer, center, when she gives them instructions on how to twirl the baton. For Mr. Edward L. Clark instructs Jeanne and he is a whiz at the art.

Beaver Falls, Pa.—Jeanne Schaefer, head drum majorette of the Beaver Falls high school band has ably instructed her four twirling assistants in the fine art of baton spinning. She has also helped to introduce flag swinging in the band's repertoire by personally training nine

high school girls. Jeanne is a pupil of Edward L. Clark, well known twirling and flag swinging enthusiast, during her vacations which she spends in Elkhart, Indiana.

The girls in the photo are, left to right, Barbara Goll, Edith Lutton, Jeanne Schaefer, Dorothy Brown and Nancy Hoffman.

chioness.

Mr. Charles Cutts, music supervisor, who emphasizes the fact that this is not an operetta, will direct the romantic drama.

Twirler JoAnn Is Tops

Mishawaka, Ind.—With her short little jacket so profusely decorated with medals that one is reminded of a World War gen-



JoAnn Eberhart, charming little twirler of Mishawaka, Indiana, who is considered top by baton celebrity, Edward L. Clark.

eral, diminutive JoAnn Eberhart walks away with the honors in every competition she enters. During the summer of 1939 alone, 10-year-old JoAnn won first place in three major contests including the great Chicagoland Music Festival contest sponsored each year by the Chicago Tribune.

"Discovered" four years ago by Blaine Gamble of Mishawaka, one of the first twirlers of the middle west, JoAnn has been schooled by such baton twirling celebrities as Roger Lee, Major Boothe, Norman Erickson and Edward L. Clark. She has been a regular feature with her home town high school band for three years and one of their favorite stunts is to have JoAnn suddenly break through the head of a huge bass drum, bounce out on the field and do her bit. The audience loves it.

An ardent football fan, JoAnn plays a rough and ready game in her own right with the neighborhood team and thereby gets herself in condition for her strenuous antics with the baton.

Hale Concert Well Received

By Carol Schattschneider

West Allis, Wis.—On February 8 in the West Allis high school auditorium, the citizens were treated to an excellent concert presented by the Nathan Hale junior-senior high school music department under the direction of Viljo Halme.

The string orchestra, full orchestra, swingsters, concert band, cornet trio and marching band with the drum majors combined to present a colorful and varied program that brought much favorable comment.

Plan to Organize Parent Clubs in National Assn.

Chicago, Ill.—One of the largest and most active of Band Parents Clubs in the nation is the Chicago Public Schools Band and Orchestra Sponsors association, Incorporated. Gerald Scanlan is president.

Recently, President Scanlan uncorked a gigantic idea to organize a National Band and Orchestra Sponsors club. Naturally, it will be made up of the thousands of Band Parents Clubs, one of which may now be found in almost every village and town where instrumental music is taught in the schools. These individual clubs plug along as best they can with practically no aid or advisory help from the outside. Each is doing a wonderful job but each could do infinitely more and do it more easily, Mr. Scanlan believes, if given the benefit of a national organization which would supply them with ideas, suggestions, help and the inestimable support of national unity in thought and objective.

Briefly, President Scanlan presents his thesis as follows:

NATIONAL SPONSORS

"In the United States today are many Sponsors Groups supporting school bands. These groups are known by such different names as Band Parents, Band Sponsors, Band Boosters, Parent Teacher Associations, Band Mothers Clubs and many others but regardless of the name under which they operate, the object of each is the same and that object is to support a band.

"At present there seems to be about as many different kinds of support for our bands as there are sponsor groups. In other words our aid to our bands is just 100% unorganized.

"There are many bands who have no sponsors groups to support them, that would go much further with such support.

"The Youth question has become of National importance and school music is a fixed condition nationally, then why not a National Sponsors Association?

"For the purpose of developing national strength, for creating a pressure group, for obtaining local, state and national legislation favorable to school

Music Aids Varied Vocations of Gang-Buster's Kin



In 1932 when this picture was taken, these six grandsons of Frank Loesch, head of the Chicago Crime Commission, champion of music as an antidote for juvenile vagrancy and leader in Chicago Boys' Club organizations, were all members of the Montrose, Colorado, high school band. Now, Franklin, left to right, entered Dartmouth this fall; Gregory, his cousin, is a senior in Colorado College; Harrison is a graduate of Yale University law school and is now in practice at Montrose; Malcolm is a sophomore in Wisconsin University, majoring animal husbandry; Richard graduated from M. I. T. in June in airplane construction and is now entered in the United States Army to be trained for flying; Buchanan entered his junior year at M. I. T. this fall.

music, to unite the influence and endeavors of all school music groups, to promote legislative, civic, moral, educational and social measures that are conducive to the welfare of school music and the students thereof and to make the United States the First country in the world in music, a National Sponsors Association should be formed.

"How should this be done?

"First—Let it be known through The SCHOOL MUSICIAN that such a move is contemplated.

"Second—Get names and locations of as many interested people and local spon-

sors groups as possible and interchange ideas in order to get a solid working foundation on which to base such an organization.

"Third—On the strength of the exchange of these ideas, have a set of By-Laws drawn up and incorporation papers made out in order that the organization may become incorporated under state laws of the state best suited for the purpose.

"Fourth—Organize by regions so that meetings may be held at the Regional Contests annually and arrange for National Conventions either annually or bi-annually. A suggestion for National Conventions might be at the Tribune Festival in Chicago or during the National Music camp at Interlochen or any other place where there is a congregation of musical groups.

"This will be a big undertaking and will take the hard work of many people who will have to be hustlers and live wires. Under no circumstances should it be attempted unless those who undertake it will guarantee to see it through. There are plenty of such people in the U. S. and there is no reason that they would not assist in this work provided it is started and started right."

Without exception, school band directors, including many of national prominence, with whom President Scanlan has discussed this plan have expressed their enthusiastic endorsement. Those interested in seeing such an organization formed, either officers of present Band and Orchestra Parent Clubs or directors, are urged to write their opinion and suggestions direct to Gerald Scanlan, 6644 N. Rockwell St., Chicago, Ill.

Harrisburg, Pa.—Mr. John C. Isele is the director of the Camp Curtin Jr. high school marching band of this city.

Jeff Did It All in One Year



Not even a year old, but well able to make themselves heard, The Pearsall, Texas, high school band has definitely made a hit with the townspeople. They were organized in August 1939 and played their first concert on the opening day of school, September 4. Snappy green and white uniforms were provided on October 27 and at the football games, the band put on an excellent show. Mary Annette Gilman drum majors for the outfit and Adeline Huie and Ole Dee Wisdom (not pictured) twirl. The little majorette wearing the fuzzy sweater is Miss Peggy Few, daughter of Supt. W. W. Few. Paul N. Jett is the director.

Flash—

Hastings, Neb.—Director H. M. Shoemaker directed the high school band and orchestra in a joint concert at the municipal auditorium on February 15. William Pfeiffer, Hastings college instructor and popular baritone, appeared on the program singing "The Heart Bowed Down." By Balfe, and several other numbers. William Nelson, trombonist in the band, played "Gypsy Love Song," accompanied by the band.

Wessington, S. D.—The school band under the direction of Malcolm Eckert gave a public concert on February 21st. A dance sponsored by the Band Parents Association was held immediately after the program.

York, Neb.—Marvin Bostrom presented the high school band in a concert on Friday evening, February 14. Neal Short, cornetist, appeared as guest artist.

Leavenworth, Kan.—The Music Club of this city sponsored a student music program on Monday evening, February 12. The high school mixed chorus, boys' chorus and girls' chorus under the direction of Miss Minnie Taylor took part in the special program, consisting entirely of American music.

Red Oak, Iowa.—The Southwest Iowa bandmasters' clinic was held at the Red Oak school on February 15 and directors and students from nearly 75 schools gathered for demonstrations and judging.

Alliance, Neb.—Forty members of the high school band under the direction of F. Vallette Hill participated in the band clinic held at Sidney on February 9 and 10. Sidney and Scottsbluff bands also took part. Two days of instruction ended with a massed concert on Saturday night. Directors besides Hill were Julius Cochran of Sidney and James Johnson of Scottsbluff.

Milton, W. Va.—The high school band directed by Mr. J. Harold Harshbarger is preparing for their spring concert to be held sometime in April. Plans for the annual band festival, too, are occupying a great deal of their time.

Crawford, Neb.—Members of the Crawford high school band have begun work on the selections which will be played in the district contest to be held at the Chadron State Teachers college in the near future. The band, under the direction of Mr. Dean, has shown considerable improvement in the past few weeks and expect to make a good showing at the contest.

Canton, S. D.—The first concert appearance of the Canton grade school orchestra was made on February 23 under the direction of Floyd Glende, at the high school auditorium.

McCook, Neb.—A trio of trumpeters composed of Mary Gilma Kelly, Elwood Best and Charles Smith from the McCook high school band drew the praise of members of the McCook Rotary club at a performance before that organization February 6. To show the ability of the trio, Band Director Leo Kelly pointed out that the advanced selection played by the ensemble was given them only a week ago and had been practiced only at odd times in conjunction with other musical instruction. Mrs. Henry Best served as accompanist.

Band Gives Concerts to Raise Money for Trip

Joliet, Ill.—Raising funds for the Joliet high school band's trip to Los Angeles, Director A. R. McAllister gave one of the most entertaining concert programs of the band's spectacular career on Friday night, March 1st, and again Sunday afternoon.

The program was divided into three parts, the first devoted to the more serious type of music, for which the band is noted. The second part of the program, following intermission, presented lighter, popular and one or two humorous numbers. In the last part, the band was united with the Joliet high school chorus under the direction of A. H. Zimmerman. Complete program follows except encore numbers of which there were thirteen including "Blue and Gold," composed and directed by Archie McAllister, Jr.

Spanish March, Sol A Sevilla, by Jose Jordana; Overture, King Orry, Haydn Wood; Siegfried's Rhine Journey, Richard Wagner; Memories of Stephen Foster, Lucien Cailliet; Roumanian Rhapsody, Georges Enesco; Finlandia, Sibelius; cornet trio, Annie Laurie a la Moderne, C. H. Leonard; Mayfair Cinderella, Ketelbey; Indian Summer, Victor Herbert; Balance All and Swing Partners, John Philip Sousa; xylophone solo, Rusticatin' Rufus, Charrosin; xylophone duet, Busy Bodies, Curzon; Episodes in Education, a. Gridiron Grandeur, b. Examinations, c. The Prom, David Bennett; Carnival of Venice, Thomas; Onward Ye Peoples, Sibelius; Beautiful Dreamer, Stephen Foster; Old Black Joe, Stephen Foster; Songs My Mother Taught Me, Anton Dvorak; Stars and Stripes Forever, John Philip Sousa.

Rockwell City, Iowa.—The band played at the annual creamery meeting held recently. Several marches and the popular "Scatter Brain" were on their program.

Violinist Directs Band

Foley, Minn.—A concert violinist and chamber musician is Mr. Ben L. Joseph, director at Foley for two years.



After he got his B. A. at the University of Minnesota and B. M. at Macphail school, Mr. Joseph went into radio, concert and theater work but finally decided that his main interest was the development of musical talent in young people.

A band of 55 members and an orchestra of 30 keep Mr. Joseph busy directing and teaching.

Santa Ana, Calif.—The high school band under the direction of Kenneth Heiges numbers 72 members this year and a front of six majorettes adds to their popularity.

Onawa, Ia.—There are 60 musicians in the first high school band and 40 in the second band under the direction of M. D. Hudson. In addition, Onawa high school gives twirling instruction to 46 ambitious spinners.

Walters Judges Texas Contest

By Frank Harmon

Dallas, Texas.—Mr. Gibson Walters, director of the orchestra at Texas State Col-

lege for Women and one of the southwest's outstanding authorities on orchestra work was guest conductor and judge recently at the annual solo contest held in J. E. Long junior high school of Dallas. All string players participated in the contest which began at 7 p. m. in the school bandroom. The winners of the competition



Mr. Moore

played a concert at 8:30 that evening.

Mr. Donald I. Moore, director of orchestra and band work at Long junior high, conducted the first two numbers, "H.M.S. Pinafore" by Sullivan and "Evening Prayer" from Hansel and Gretel by Humperdinck.

Mr. Walters then took the podium and led the orchestra through "Sonatina" by Beethoven, "Rhythmologic Sketch" by Dasch and "Marionettes" by Isaacs.

New Form of Government

By Shirley Reko

Shelby, Mont.—At a recent business meeting the Shelby, Montana, high school band decided to adopt the form of student government in the band. Officers elected were president, Joe Thorne, vice-president, Paul Lund, secretary-treasurer, Ellen Wilson and sergeant-at-arms, Reynolds Turner. Sectional leaders were chosen by Director Albert A. Jahnke and sectional practice will begin very soon.

Richard Bodle is a lucky school musician for Shelby high school has just purchased a new bass saxophone for his use in the band.

Knoxville, Tenn.—The members of the Rule high school band and their parents are working hard to raise money for new uniforms. To date, they have raised \$850 and hope to have complete outfits soon.

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Band Broadcasts Weekly

Picture One

Montgomery, Ala.—The Sidney Lanier high school of Montgomery maintains four bands—first band, second band, concert band and R.O.T.C. band. Pictured here is the concert organization, directed by Yale H. Ellis which broadcasts weekly from Station WCOV and Station WSFA of Montgomery. One broadcast is given during the day, picked up at the school during rehearsal period, and one at night. In the month of February, they broadcast one program composed of numbers to be played by the Alabama All-State festival band, Class B, at the State Music Festival to be held the last of March.

70 Under Bryson's Baton

Picture Two

Rapid City, South Dakota—The second or "B" band of the Rapid City public schools has a membership of 70 young musicians and is holding its own under the direction of Mr. J. D. Bryson. The girls in white skirts and the boys in white duck pants make a pleasing appearance when they appear in concert. And their playing causes much favorable comment, for this group is composed of 70 ambitious music students.

Nine Majorettes Lead 75 Musicians

Picture Three

Duke Center, Pa.—The Otto Township senior high school band has a membership of 75, plus a drum major, nine drum majorettes and Director Walter L. Hart's four year old daughter, Patti, as mascot. Patti has not missed a parade in the last two years and during that time the band has traveled three thousand miles. The band is completely uniformed and has complete symphonic instrumentation. This was accomplished within three years. They play for football and basket ball games, broadcast over radio Station WHDL, Olean, New York, play two concerts in the winter, parade and give concerts in the summer.

Pratt Sets the Style

Picture Four

Pratt, Kansas—The Pratt high school band of 75 pieces has just gotten their new uniforms, and are they proud! Can't blame them however, because the outfits are a beautiful shade of green, tastefully trimmed with gold and held together with snowy white Sam Browne belts. The rakish gold hats, trimmed in green, set off the ensembles and the waving green fountain plumes cannot be missed. The twirlers follow the band's color scheme, choosing gold, however, for their plumes, while the drum major steps off in gleaming white, an enormous shako and an elegant baton.

"Band Crazy"

Picture Five

Knoxville, Tenn.—"92 band-crazy youngsters", is the expression used by Director Ernest Jackson of his Rule high school band of Knoxville. Of these 92 enrolled members, 75 are used for formation work on the football field and 60 make up the concert band. Two years ago, when Rule was a junior high school, they had one of the best junior bands in that section of the country and now, as a high school, they intend to make themselves the best high school band.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

The New York Philharmonic orchestra under John Barberoli also visited Chicago this season. Again we were impressed with the splendid work of the percussion section composed of Saul Goodman, tympani; Sam Borodkin, snare drum; Al Rich, bells and xylophone; and Ruben Katz, bass drum and cymbals.

Mr. Goodman is considered by musicians as one of the world's outstandingly fine tympanists. Some of you may recall his performance over the radio last year of a concerto for six tympani. His playing is always impressive and effective. The work of the entire percussion group was a revelation, and again evidenced the value of a well trained percussion section. This section is such an integral part of the orchestra that it isn't just the "drum section" but becomes another section of tone color to complete the ensemble.

The Minneapolis orchestra under Dimitri Metropoulos was here last month for a concert in Orchestra Hall. The percussion section, Wm. Faetkenhauer, tympani; Sam Segal, snare drum, and Carl P. Rudolph, cymbals and bass drum, gave a splendid account of themselves in the orchestra's fine program. Mr. Faetkenhauer, a truly great tympanist, is the only original member of the orchestra now in the group having served as tympanist since 1903.

In mentioning the drum sections of the various symphony orchestras to visit Chicago I should like also to call attention to the resident Chicago Symphony orchestra under Dr. Frederick Stock. Dr. Stock uses percussion most effectively and has a section to be proud of with Edward M. Metzenger, tympani; Bohumir Vesely, snare drum, bells, etc.; Lionel Sayers, cymbals and Edward Kopp, bass drum. Don't miss these boys! They do a fine, consistent job. Mr. Metzenger, although his time is devoted to tympani with the orchestra, is an exceptionally fine snare drummer and xylophone soloist as well as an unusually fine tympanist, and Mr. Vesely, the regular snare drummer, is in turn a talented tympanist and xylophonist. A splendid section in one of the greatest orchestras.

I have been asked several times about bass drum and cymbal rolls and the best method of producing them. The best bass drum roll is secured through the use of regular tympani sticks. For this purpose the player usually holds the tympani sticks like snare drum sticks and produces the roll with alternation of single strokes, NOT double, as some think. Do not roll too fast as the large head surface best responds to a slower "open" roll. If the player doesn't have time to change sticks a satisfactory roll is obtained by means of the regular double end bass drum stick, which is gripped loosely near the center and the roll produced by oscillating the wrist, not too rapidly.

The cymbal roll is produced by a single stroke roll on a single suspended cymbal with tympani sticks, soft mallets or drum sticks, depending upon the effect desired. For this purpose it is best to have in addition to the regular pair of cymbals a cymbal stand with a 14" or 15" Turkish

Cymbal (not too heavy) for cymbal rolls and quick cut-off crashes. Many varied effects can be had with the proper use of a hanging cymbal.

It isn't a bad idea for the drum section to secure a small, rigid wooden table and cover the top surface with felt or padded material—to this table a rod can be bolted to accommodate a single cymbal and the table serves as well to accommodate triangles, tambourines, mallets and traps, which are usually placed on the bells or on the floor, and which accounts for the myriad of clicking, tingling noises emerging from the drum section every time one of these effects are used and put back in place. Try this—it saves time and worry wondering where the triangle or tambourine is.

Question: I have been taught to hold the first finger of the left hand on the stick for snare drumming. Is this correct? I notice several well known drummers do not do this and yet others do—which is right?

Answer: Yes, I know a number of drummers who use the first finger of the left hand on the left stick and as many who do not. Thus from a standpoint of usage I suppose either is correct. I am inclined to believe, however, that for orchestral or band drumming the first two fingers of the left hand are best curved about, but do not touch the stick. The danger in using the first finger of the left hand is that, first, the stick is more or less "locked" in the hand and secondly, despite all precaution the player will be inclined to use pressure, resulting in a "crushed" roll. Remember, in drumming the fingers do not, or at least should not, enter into the actual production of the roll or strokes but that all beats are made with the wrists. I recommend that you practice with the first two fingers curled about, but not touching the stick. You will find that these fingers then actually serve as "bumpers" and that the stick touches the fingers on its upward travel which is the theory of the function of the first two fingers of the left hand. For parade drumming most drummers do use the first finger of the left hand and for this purpose the use of the finger is satisfactory as it helps hold the stick in position for the heavier, forced beats.

Music Dept. to Purchase Recorder

West Linn, Ore.—The music department of the West Linn high school, supervised by Fred H. Wade is working hard toward the purchase of a recording machine, which they feel will be invaluable.

One of the outstanding instrumental groups of West Linn is the brass choir which was recently honored by being selected to entertain the Oregon State Principals association and also the Oregon State Music Directors conference. Recordings were made of their work.

The band of 60 pieces is planning to enter the 1940 state competition festival in the spring.

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Serious Business

(Continued from page 30)

Duration: Hold the tones softly, for a full breath at first. Then vary the duration, concentrating on attaining precision and balance in attacks and releases.

Pitch: Care should be taken that too high or too low tones are not attempted, with strain on the lip muscles; any good chorale may be used. Articulation patterns, rhythmic forms, scale models, etc. may be used profitably.

Volume: Create a flexible dynamic range. One should start his tones moderately soft, working toward a clear pianissimo, and a solid forte. It requires real musicianship to play either very softly or very loudly and still obtain good clear tones. Overblowing ruins tone.

Breathing: Periods of any duration can be used in terms of counts or musical phrase to accustom the ensemble to regular or synchronous breathing. But breathing should be done regularly, without being obvious, and without waiting until one is completely out of breath.

Intonation: In-tune-ness can be improved only by listening, by training one's muscles for control, by relating his tone to that of others in the group and making necessary adjustments for the greater harmony of all.

Pronunciation: More accurate pronunciation of tone can be acquired by a few minutes daily attention to the different attacks and durations of the staccato, legato and tenuto, and their symbols. These are too often ignored, but they are a necessary part of musical interpretation.

Phrasing: The more common forms of slurring and tonguing patterns should be familiar to all students. They should be applied to several time patterns with three, four, and six notes in one beat.

Tempo: Every conductor has his own characteristic way of beating time, but his students should be sensitive to minute changes in his tempo. This requires practice. So in working out the various above applications frequent changes in tempo will be advantageous.

Reading music is an art. Reading the conductor is, too, an art. Both require practice and system. Musical notation is systematized, but each conductor must systematize his own signals which correspond to musical notation, and he must teach his students to read them.

It is these little things which make or break a musical organization, and it must be remembered that "Trifles make perfection, and perfection is no trifle."

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Question: I read your column in *The SCHOOL MUSICIAN* every month and I wonder if you could help me. I play the B \flat clarinet and I am using "In the North-In the South" by Bergson for my solo this year. On the second page at the change of key (to one sharp) there is a Tempo I. I would like to know whether this refers to the Allegro Brillante just before or whether it means the Andante at the beginning of the solo.

I am enclosing a stamped, self-addressed envelope. I want to thank you in advance for your advice.—B. D., Princeton, Ind.

Answer: Tempo I refers to the Allegro Brillante.

Question: Has a mouthpiece anything to do with the intonation of a clarinet? Recently I bought a new mouthpiece and find that I am sharp and out of tune. I would appreciate any advice you could give me.—S. G., Kansas City, Mo.

Answer: Please let me know what make clarinet you are playing and I will suggest make of mouthpiece to fit your clarinet.

Question: I can play as high as G above the staff. I would like to know what chart I should get to show fingerings of higher notes.—G. D., Springfield, Ill.

Answer: I would suggest that you write Lyon & Healy or Carl Fischer and they will oblige with the proper chart.

Roy Knauss, Flute

Question: Our bandmaster is always telling me that I take breath in the wrong place. How can I decide the proper place to breathe?—W. J., Columbus, Ohio.

Answer: Your bandmaster can probably help you to decide. The art of breathing is too large a subject to discuss in this column. It requires a great deal of study to master this art. The first essential is a knowledge of musical grammar, then learn to breathe at the place indicated in harmonious agreement with the musical thought to be expressed. Breathing in the wrong place is just as injurious to the general effect as if an elocutionist were guilty of taking gasps of breath between syllables or before the principal words of his spoken phrase.

Question: Please let me know the trill fingering for high A to B flat.—D. C., Waterloo, Iowa.

Answer: Use the regular fingering for high A and shake with the second finger of the left hand.

Dall Fields, Bassoon

Question: I ran across a turn in an Italian number from high A \flat to high B \flat . Would you please explain the fingering?—C. E. S., Akron, O.

Answer: This turn can be done easily by playing the A \flat with the second and third finger of the left hand and the third

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finger of the right hand. To play the high B₂ add the little finger of the right hand on key 13 and keys 6-7 with the thumb of left hand.

Gilbert Boersma, Oboe

Question: I have trouble making slurs from "B" the 3rd line staff to "D", 4th line in the staff and also "C" 3rd space, clean. How can I remedy this fault?—
G. L., Omaha, Neb.

Answer: In some cases the first finger of the left hand can cause these notes to respond slowly by being raised and lowered at the wrong time. A good rule to follow is that this finger must slide downward and upward on the notes requiring the half hole opening only. At all other times it remains closed and is never taken off except on high C sharp above the staff. Another reason for uneven slurring from "B" to "D" is that the change concerns a change from one finger down to six fingers down and this change must be made by all fingers coming down at the same split second. If one, or more fingers come down slightly ahead of the others the result of the slur is uneven. Many slurs of this type should be practiced every day slowly and very evenly with a metronome if it is possible and then they can be speeded up until they sound clean at a fairly fast speed.

Question: I also have trouble with my instrument being very sharp with most all reeds I use. The reeds I am using are full length staples and the cane measures 26 millimeters past the end of the tube to the tip. What would you advise?—
A. D., Madison, Wis.

Answer: Full length staples should measure 47 millimeters in length. If yours do this they are all right. Then I would try making or having made some reeds on these tubes with the cane extending 26 millimeters past the end of the tubes. In most cases this should bring the pitch down to 440. If this is not enough you can try 27 millimeter blades but in no case would I advise using blades any longer than 27 millimeters in length.

An Adventure in Choral Conducting

(Continued from page 9)

trol the quality of tone. If the big voices are good, it isn't so bad, but when the big voices or those of the most confident are bad in quality, then heaven help us.

In our system, the tendency is to level all voices to a common plane of volume. This makes it possible for the personality of each individual voice quality to make an audible contribution to tone quality of the whole. The small sweet tones are not submerged by the large strident voices. Each shares and contributes.

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Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

Question: When I press the key down for the F, the E key also goes down thereby spoiling the F. What can be done about this?—*M. E. H., New Castle, Wyo.*

Answer: It is possible that the spring has slipped out of place or that it has been weakened through long use. First make sure that the little catch for the spring is there, then bend the spring backwards with a notched wire or needle that has part of the head broken off. If this does not remedy the trouble, then it is because of corrosion of the little rod upon which that part of the mechanism works. A repair shop for flutes should be sought out if that delicate mechanism needs cleaning, polishing and oiling.

Question: I find the column on the Flute in *THE SCHOOL MUSICIAN* very helpful, and will appreciate an answer to these questions. The second C and C sharp above the staff are too sharp. Can you tell me of a fingering that might correct this? Also how do you finger the second D, D sharp and E above the staff?—*J. R. B., Waterville, New York.*

Answer: I have never had an occasion to finger the second D sharp and E above the staff. If I did, I'd play it an octave lower or substitute the piccolo. Finger the high C with 1 2 3 4 left, 1 right. C sharp may be fingered 2 left, 1 right, D, X 3 left, 1 2 and 4 on low C right. Sometimes the high C and C sharp may be helped a bit by using the low C.

Question: Mozart Concerto number II in D Major for Flute and Piano is the number I have chosen for my contest number. Is there a good recording of this number and if so, where can I get one?—*M. D., Itta Bena, Miss.*

Answer: You have chosen a very fine number. Victor record No. K314 is a recording of this Concerto and may be had at any store selling Victor records.

Question: Has there been any real improvement in the making of flutes during the past fifteen years or so?—*G. F., Bloomington Nebraska.*

Answer: Our American manufacturers are ever striving to improve the flute and I should say that there has been a marked improvement during the past fifteen years. The fingering (generally speaking) has remained the same. Material for body or tube has been improved upon by hardening the silver, better steel in mechanism is used by some, mechanical assemblies has been improved on some of the cheaper instruments with much more care given to cutting the embouchures on many of the less expensive instruments. If any of you are contemplating buying a new flute, I'll be glad to offer you such personal advice as I can by writing you personally, should you ask me for such aid.

Question: My tones are windy sounding. Could you please tell me what I might do to overcome this difficulty?—*P. B., Coquille, Oregon.*

Answer: There are so many contributing factors that make for a fuzzy windy

tone that it is very difficult to say just what might cause your tone to be so. Sometimes a poorly cut flute embouchure (blow hole) will prove to be such a contributor. Others might be a bad playing position, that is to say that you may not be using the lower lip at exactly the right place on your flute. Maybe you are at present suffering from a fever blister or a canker sore, or just parched and dry lips. Too much pressure against the lip will often cause a poor tone but seldom a particularly windy one. Remember that it takes constant practice to consistently produce a good tone. To build up a good tone you should play long tones, starting them very softly, let them grow in crescendo style to very loud, then decrescendo to very pianissimo. Be careful of the pitch that it does not vary. It is liable to be sharp when loud, and flat when you come down to the pianissimo. It should not be necessary to roll the flute in and out in order to keep the proper pitch. Also slurred intervals of from a half step to over an octave should be included in daily practice. For further information we believe that you would be pleased should you see the Rex Elton Fair Flute Method, Books I and II.

Question: What can you suggest that

might help me slur from A B or C to high E on the piccolo?—*B. H. A., Nebraska City, Nebraska.*

Answer: It is no easy matter to slur from those notes to the high E on the piccolo and you are not alone in your bewilderment. Tone production is (on any instrument including the voice) a sensational something that is almost impossible to describe, and this, because it is possible that no two people experience exactly the same sensation. First play your high E softly, let it grow into a crescendo and then a decrescendo. Make particular effort to remember the exact position that you had to assume in order to play this E with certainty. Then start your slurs from D to E, D flat to E, etc., until you have practiced an entire octave in this manner. Slur both up and down. If you cannot possibly make those slurs without fairly cracking the windows out of the house because of volume, then you might use the second triller key in addition to the regular fingering. This, too, is a delicate operation and many times it is better to open the triller key only a tiny bit. Careful painstaking practice will help you to overcome this trouble.

Question: Is it possible to finger the second G above the staff any other way than with the 1st, 2nd and 3rd fingers of the left hand? Reason for this question is that this tone is almost impossible to produce on my flute while the ones above and below seem to be quite alright. We, down here at Winters, Texas, appreciate your help through this column in *THE SCHOOL MUSICIAN*, very much.—*H. R.*

Answer: The regular fingering for that high G is 1 2 and 3 left, thumb NOT used.

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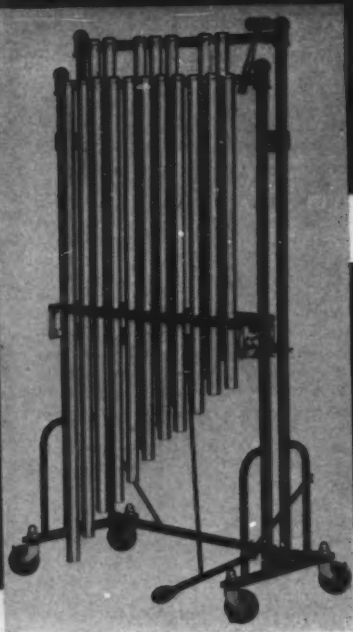
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If this tone does not respond with that fingering you had better make sure that the thumb key opens at least 3/16ths of an inch. Make sure too, that the B flat key is properly adjusted in connection with the A key, so that it too, closes. Also check the cork in the head-joint. If it should leak or be distorted in any way, it would be very apt to have a demoralizing effect on that high G.

Question: The answers to questions asked by Mr. Maxey of Hagerman, Idaho will be found in answers to E. R., Winters, Texas, and B. P. Coquille, Oregon. Also thanks for your nice letter, Mr. Maxey.

Question: I've just had a Wm. S. Haynes flute given me but it has the open G sharp. I've been playing the closed G sharp for seven years. Do you think that I should try to change now? I am forty-seven years old.

Answer: It would not be advisable for you to try to change to the open G sharp. I would advise you to send your flute to the Wm. S. Haynes Co. and have them change it to a closed G sharp. This will in no way impair the qualities of your instrument.

Question: It has fallen to my lot to write a paper and to give a talk on some famous poet. Because of what you said through this column in *The SCHOOL MUSICIAN* some time ago, I have chosen Sidney Lanier as my subject. Could you give me the name of some of his poems that have to do with Music and of Nature? Also did he write the poem called "A Flute within the Night"?

Answer: The poems that you desire are probably "The Symphony", "The Ballad of Trees", "Sunrise" (possibly) and the "Marches of Glynn". "Air of a Flute within the Night" was written by Martha Dickenson Bianchi, and is published by the Houghton Mifflin Co.

Question: I am studying your flute methods, Mr. Fair and like them very much, but I cannot understand why you are so insistent that the fourth finger of the right hand should be kept down (key open) all the time. The exceptions are of course on such tones as the two lower D's and the very high C. It seems to me that this is a decided handicap in playing.—C. D. D., Portland, Oregon.

Answer: Thank you, Mr. Dodds, for your nice letter. I'm glad that you are one of those fellows who are big enough to ask questions. Reason I have said that is: A fellow musician who plays the clarinet and teaches the flute, told some of his students (some time ago) that I was crazy and that they should pay no attention to what I said regarding this same question. For a time I was "in the dog house" but one of his students wrote me just as you have, and now, HE is "in the dog house". In the first place, the acoustics of the flute are so figured out that the general intonation is better when this key is held down or open. In the second place, when once you get accustomed to playing with this 4 right DOWN, it facilitates the fingering to a marked degree. Third, but not least, I know of not one artist flutist or even a fairly good flutist who handles this key in any other manner. If you will practice slowly and carefully while holding this key down, you too will soon see the advantages of so doing.

(Continued on next page)

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

I have had many requests from high school students for a list of difficult solos for the trombone. Always I have deferred giving such a list because I am not in agreement with the idea that high school performers should be taught to play solos in which rapid technique predominates.

The playing of a technical solo in which the performer uses double or triple tonguing, or lip slurs over the entire range of the instrument does not of itself indicate superior musical ability nor does it indicate superior musical instruction. A multitude of sins can be covered up with a little noise, and perhaps the performer will have fooled some of the people some of the time, but to those "in the know" he will most likely have displayed a serious lack of understanding of what really constitutes music.

As a member of The U. S. Army Band it was my privilege to make five concert tours which took us from Maine to California, and from Washington to Florida. During these tours we played in more than 250 different cities of the nation. At that time I was preparing the material for the little booklet "The Trombone and Its Player." I made it a point to contact closely the high school musicians in order to ascertain at first hand the

needs of these musicians. I saw and heard more than 200 high school bands of America. On many occasions pupils who had won first place in solo contests performed for me. In all instances their work left too much to be desired; and in all cases when a performer had played his solo I would place before him a simple 6/8 march. Not ONCE did a pupil show an understanding of common 6/8 rhythm, yet he may have been honored as a soloist. This, in my opinion, indicated something lamentably wrong in the conception of what constituted musical training.

You CANNOT make a soloist in high school! Even if he neglected all his academic studies and devoted all his time to music you still wouldn't make a soloist.

Even though you are expected to make a "showing" as quickly as possible with your musical units, I think it would be far better to concentrate on the basic fundamentals of music than to attempt to build a superstructure on a sorrowfully weak foundation.

In the January issue of The SCHOOL MUSICIAN I inserted an ad for musicians. I had six vacancies to fill. To date I have received just sixty-one replies to this ad! No! I have just been handed two more letters. Sixty-three replies. To me this is amazing. Some time ago I inserted an ad in one of the leading New York papers. It cost me fifteen dollars for one appearance. I received ONE reply and that from a grandfather fifty-four years old!

I cannot hope to reply to all these letters personally, and I want to take this means to thank you for your interest.

Many of you requested further information regarding service in a military band. Briefly it is this:

If you are under twenty-one years old you would need your parents' consent to enlist. You must be single; you must be in good physical shape and furnish recommendation as to character. The enlistment period is for three years, but if you chose foreign service you would serve but two years in foreign service and the remaining year in the States. If you had had no previous military training you would be required to undergo a six weeks' training course before reporting to the Band for duty. Your initial salary would be \$33 per month. Your clothing, food, medical and dental attention are all furnished without cost to you. You would be promoted as you became more experienced. The nearest Army Recruiting Office will gladly give you further information.

Replying to many of you regarding the appointment of Army Band leaders, the War Department requires that a man must have served at least six years and hold at least the grade of Sergeant at the time he takes an examination for appointment. There has been but one examination in fifteen years and that was held recently. It will most likely be a number of years before another is held.

Question: Last summer I heard you and Mrs. Fair in one of your joint recitals at Memphis, Tenn. On that program you played a number of your own composition called the "Ghosts of the Pecontonica". Like many of the things you use, I don't suppose that the music is published or available for others to use, but I WOULD like to have a copy of the story as I cannot remember it exactly as Mrs. Fair told it. Would it be possible for you to tell me where you got it?—G. E. F., Houston, Texas.

Answer: I'm glad that you seem favorably impressed with my Ghost Story. I'm particularly glad, Mr. Fellers, because I was playing a brand new role in the field of entertainment when I wrote it, or let's see, was it the wife who wrote it? Yes, come to think of it, it was. Ha ha. Anyhow, there is no reason (so far as I can see) why you should not have it, so here it comes. You should receive it in the next mail. Please remember, however, that we are not to be held responsible for any illusions it may create.

Question: A friend of mine who plays the flute told me that he once saw a book entitled "The Flutist and His Flute" by Boehm. I have inquired at many book shops but can find no such book. Can you help me in this search?—E. N., Grande Island, Nebraska.

Answer: The book you have in mind is probably "The Flute and Flute Playing", by Boehm. There is a beautiful translation (English) of this book by Professor Dayton C. Miller, Case School of Applied Sciences, Cleveland, Ohio. You may order this book directly from him.

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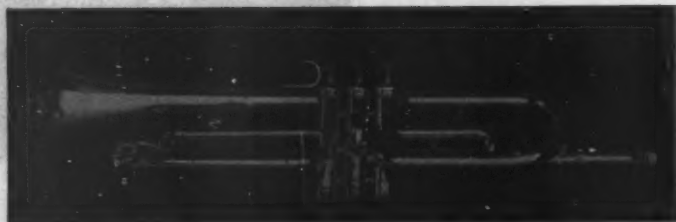
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Hand Grips for Flag Swinging

(Continued from page 12)

45x45" and only the Swiss National flag or a Canton flag, equivalent to our state flags, is allowed to be used in contests. Any flag under 36x36" distracts from the true beauty of flag swinging. For a tall person, I would recommend a 40x40" flag. I am led to believe that flag size limits will be made in our contest rules.

Instruction

Now for some instruction on the technical finesse in handling the flag. Please excuse me if I refer to baton twirling too often, but I believe it will be easier for twirlers to understand if I explain some of these tricks in their own language. Also, I will try to make it clear for those who don't have twirling experience.

The first time you hold a flag in your hand and try to swing it, it may feel as though it weighed a ton. I am sure some of you twirlers will remember your first impressions of a baton when you started the wrist twirl. Do not formulate your opinion until you have tried several of these lessons. To be adept at anything takes practice.

Grips

There are four fundamental grips in flag throwing. (See accompanying illustrations.) In executing your tricks you will use one of these grips at all times. A fifth grip will be learned later. These grips are very important and too much emphasis cannot be placed on the advisability of learning them thoroughly, as they will be referred to continually in this systematic instruction of the art of Flag Swinging.

Flag Throwing Club

How about organizing a flag throwing club? Some schools have already done so and find it loads of fun to learn flag swinging together. Think of a team of three, five or even ten or fifteen flag swingers working out designs with colored flags and cutting fancy figures in the air. Surprise the home folks and your opposing school at your next public meet! Those of you who have already organized, send me a picture of your group and also information about your activities. If you need flags, I will try my best to help you out if you will write me. I have a film on flag swinging, fifty feet of 16 m.m. It will give you a helpful idea of the whole thing. This film has weathered the icy winds of the north and the warm sunshine of the south, so if you would like to see it for a short time, free, with my compliments, drop me a line, band directors, and I will put your name on the waiting list. Address me at 143 Lamberton St., Franklin, Pa.

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Send questions to 1666 Linden Street, Brooklyn, N. Y.

Our biographical sketch of this month will be devoted to our own Dr. Herbert L. Clarke. Herbert Lincoln Clarke was born September 12, 1867, in the town of Woburn, Massachusetts. His father, Dr. William Horatio Clarke, was a celebrated organist and composer. (It is of great interest to know that Dr. William H. Clarke became superintendent of music in



Herbert L. Clarke

the schools of Dayton, Ohio, in 1871.) Under the influence of a musical family, young Herbert began the study of the violin, later changing to the viola. At the age of fourteen, he was attracted to the cornet and made such rapid progress on this chosen instrument that his fame soon spread beyond his locality and his solo appearances were in great demand. During his illustrious career, Herbert Clarke appeared as cornet soloist with the Gilmore, Herbert, Innes, and Sousa bands. It is as soloist and assistant conductor to the great John Philip Sousa that we find Herbert Clarke emblazoning his name among the immortals. His tours took him throughout the world. In every hamlet

and town where the magic of the cornet made itself felt, the name of Herbert L. Clarke became a synonym for great cornet playing. His recordings made by Victor were in great demand and many a young cornetist received his inspiration from these sources.

It would be impossible to write about Dr. Clarke without dwelling upon his contribution to cornet literature. His "Technical Studies for the Cornet", Books 1, 2 and 3, should be in the library of every cornetist. They are invaluable in aiding to build a sound embouchure, facile technique, endurance and range. The Clarke solos are so familiar to all of us that to dwell on them individually would result in repetition of what we have heard time and time again. Suffice to say, they should be in the repertoire of every great cornetist.

Since 1909, Dr. Clarke has been the conductor of the Long Beach (California) Municipal Band. This is the only permanent Civic organization in America which is supported by a municipality and which gives two free concerts daily with the exception of Sunday evenings and Mondays. This organization gives an average of five hundred concerts annually.

Herbert L. Clarke has achieved that rare honor which so seldom falls to the lot of man. His accomplishments have, during the course of his lifetime become legendary.

So it is with a great deal of respect and admiration for what he has done for his chosen instrument and for what he has done for the betterment of bands that this column humbly salutes Dr. Herbert L. Clarke.

During the past two months I have received many communications asking me to comment on the type of solo available to the students and teachers of the cornet and trumpet. From time to time, in this column, I have listed solos of musical worth. However, I cannot help but add my personal observation that the really great soloist and teacher, through research, through composing, and through arranging, invariably develops a distinctive repertoire—chosen to fit the individual needs. We are all aware of the fact that many great composers have written solos for the cornet and trumpet. Yet always bear in mind the fact that the name of a great composer does not guarantee the musical worth of the composition. I take exception to many of my contemporaries who scoff at the "old fashioned" triple tongue polkas. These polkas assist in providing the ideal foundation for a young student. Such polkas as the "Arbucklanian" and those of a similar nature are not technically easy and prove their worth in creating interest, and in assisting in the building of a good embouchure in the young performer. This is coupled with a corresponding development of self-confidence.

My advice to students of the cornet and trumpet is—be familiar with all available cornet and trumpet literature. Have the publishers put you on their mailing list. Go over all their material. Use that material most suitable for your needs. De-



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velop an insatiable appetite for good material. Always remember that we are not bound by this available material. Make your own arrangements of operatic airs. Who could question the worth of "Elizabeth's Prayer" from Tannhauser, Siegmund's "Love Song" from the Valkyrie, or the "Polonaise" from Mignon, as arranged for the cornet? What about using the great "lieder" of Schubert, Schumann, Wolf, and many other lieder writers? Could one find better material as a means of developing musical taste and culture?

One of the finest examples of modern cornet solos is George Enesco's "Legende", published by Enoch and Co., Paris, and available at Schirmer's. This fine solo is not too long and, not only furnishes the performer with an opportunity for displaying tone and technique, but it also presents a definite challenge to the performer's powers of interpretation.

Question: I have been playing cornet for seven years and had arrived at that point where I could do quite well when one of my upper teeth became abscessed and had to be removed. I now have a permanent bridge. It does affect my playing especially on the upper register. I have been advised to try putting the pressure on my lower lip. Naturally I have been using as little pressure as possible, but because of my upper teeth projecting out, I allowed the pressure to be on my upper lip. Should I change over and therefore use breath direction rather than lip position or try to struggle along as it is? My ambition has been to become a cornet soloist so I would like to do the right thing concerning my problem.—R.A., New York.

Answer: You certainly are faced with a difficult problem. The loss of the one front tooth which has been replaced by a permanent bridge should not affect your embouchure to any great extent provided that the bridged tooth conforms in size and position to the one removed. However, when it becomes necessary to make two teeth assume the burden of three those teeth are naturally weakened. Because of this you certainly should remove as much of the mouthpiece weight from the upper lip as you possibly can. By moving the jaw forward the weight of the mouthpiece falls more evenly and normally on both upper and lower teeth. Use the diaphragm! You must realize that in your case the proper use of the diaphragm is indispensable. In view of your stated facts I certainly would not advise you to attempt to earn your living as a soloist. Why not make it your avocation? Or, why not make teaching your life's work? It is quite possible that you could continue playing solos for a limited time. Eventually, the loss of that front tooth with its subsequent effect on your embouchure will cause the loss of your earning power as a soloist. Don't give up playing but make the best of what at best is a trying but not hopeless situation.

Norman, Okla.—About 60 directors of Oklahoma high school and college orchestras attended the two-day clinic of the Oklahoma Band and Orchestra association held February 2 and 3 at the University of Oklahoma. One of the principal aims of the clinic was the interpretation of state and national contest numbers for 1940. Fifty-two contest numbers were played for the visiting directors by the university symphony orchestra, directed by Paul S. Carpenter, chairman of the clinic.

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John P. Hamilton

Band

"Ludovic" Overture by F. Herold, scored by G. Guentzel, is a modern selection within the possibilities of good senior high and college bands. Trombones open, allegro, with a simple attention call on one chord. The flute, cornet, euphonium and basses divide a tonic scale run through four octaves. A chromatic passage leads to a diminished seventh arpeggio. The preceding idea is developed by repeating the same figurations on a diminished seventh progression, thus completing the opening section. Odd, but likeable runs are used against the second and third diminished chords. They sound like

crude scales, after having heard the tonic scale in the first passage, but are really broken chords with a passing tone between each chordal note. A slower six-eight movement follows the opening section, featuring woodwinds with horn accompaniment. The echo effect for first, second, third and fourth clarinets at "D" appears to call for a rallentando. The next section is allegro featuring cornets, clarinets and flutes with easy, rapid, slurred runs, and rapid trills that are not easily synchronized. This movement is developed fully, then expanded by means of a triplet variation for clarinet. A more complete instrumentation is introduced at "G" for a recapitulation which terminates at "N," where the melody, in the dominant introduced at "G," returns in the tonality of the tonic. The traditional overture ending is preceded by an interesting contrast that sounds fine if the treble instruments play an eighth note, as written, following the dotted eighth and sixteenth of trombones and horns. The staccato triplets for woodwinds, in closing section, are difficult when played in correct tempo. Published by C. L. Barnhouse, Iowa. Concert Band, \$5.50.

"Easter Parade" by Irving Berlin, arranged by Erik W. G. Leidzén. A timely band arrangement useful for assembly programs. Takes a good band to keep this full arrangement from becoming noisy. Watch the triplet against dotted eighth and sixteenth, fifth and seventh measures after "D". Also the sixteenth triplets and quarter triplets, four measures after "F". Published by Irving Berlin, N. Y. Standard Band, 75 cents.

Vocal

"The Grape Harvest" and "The Good Soil", Roumanian vineyard songs, words by L. Wane Daley, arrangements by Frank Tapp and Ernest Haywood. Both of these four-part mixed, a cappella arrangements are interesting pieces for senior high groups. However, the high tenor parts that consistently cross above the alto voice, require a light falsetto style not often found in high school tenors. Published by Sam Fox Pub. Co., N. Y. Price, 15 cents.

"Mills Favorites for Women's Voices," a new book intended for professional or school use. "Star Dust," "Moonglow" and "The Tumble Down Shack . . ." are three of the fifteen numbers arranged in two-part treble harmony. The voice parts are written more like instrumental parts—crossing voices, consecutive dissonances, blue and harsh combinations—vocally, very poor, especially for the adolescent voice. Arranged by George Van Leaman. Published by Mills Music Pub. Co., N. Y. Price, 75 cents.

Bruno Reibold has made an adaptation of Gilbert and Sullivan's "Mikado." Chorus and orchestra parts available. The score is superb. Parts are easy enough for any junior or senior high chorus and orchestra.

Orchestra

"The Glow-Worm," by Paul Lincke, has been given a new coloring by Morton Gould's special arrangement. A unique effect is produced (ref. "A") by a muted brass, staccato melody in three-four time and string pizzicato melody with woodwinds playing melody 8 va legato. Starting at "F" the tremolo of violins plus

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Sam Fox Publishing Co. has imported nine numbers from the London Chamber Orchestra Series, transcribed by Anthony Collins. These nine 17th and 18th century classics are on the 1940 National Contest list for string orchestra. Number 1, "Air" by Jonathan Battishill, a slow graceful melody in two-four time. Violin first position with extension to "C." Number 2, "Air" by Orlando Gibbons, a flowing 16th century melody in three-four time. Violin in first position. Number 3, "Allegretto" by James Hook. Number 4, "Gavotte" by Jonathan Battishill, a very easy arrangement for violas and cellos. Violin in third position. Number 5, "Hornpipe" by James Hook. A lively piece with staccato and spiccato bowing. Violin, third position. Number 6, "Pavane" by William Byrd. Violin first position. Number 7, "Preludium" by John Traversa. A very effective selection, a little more technical than the others. Violin, third position. Number 8, "Saraband" by James Hook. A slow singing saraband. Violin, first position. Number 9, "Saraband" by Thomas Arne. Violin, third position. These pieces are really string quartets with string bass parts doubling cello an octave lower, flute and oboe doubling melody and clarinet filling in harmonically, with the exception of Number 8, which is effectively arranged for the use of flute and oboe. All scores have a third violin part to use in absence of viola. The piano part should be omitted when all string parts are present. These selections are truly little gems. Fingering, bowing and positions should be carefully marked by conductor to insure the most effective interpretation. Price, each complete arrangement, including full score, 75 cents.

Miscellaneous

Instrumental teachers should encourage rhythm study in the "grades." Edward B. Marks Music Corporation, N. Y., had F. Henri Glickman arrange "Down South," "Glow-Worm" and "Parade of the Wooden Soldiers" for Rhythm Band. Separate parts for each performer and a full score, including piano part, available. Each number complete, 85 cents. Arrangements such as these make rhythm instrument projects practical for the upper grades.

"Reflections," a string quartet by Harold E. Harris, is a delightful, slow tune with a real "string" harmonization. Possible in first position, however, much more effective when played in first and third positions. Published by David Gornston, N. Y. Score and parts, \$1.50.

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Adapting French Arrangements to the American Manner

(Continued from page 22)

thermore, the solos are much better adapted to euphonium. Since the French make much use of the valve trombone, I suppose this accounts for euphonium-like solos being given to 1st trombone. After you have tried to make three respectable parts by adding here and cutting there, you will probably end by writing new trombone parts.

Group 4. Only the baritone, euphonium, and tuba of the saxhorn family are in general use in this country. If you wish a Fluegelhorn part, it will have to be written since the French parts are more suited to clarinets. The baritones (2 and 3 parts) are used by the French more as horns; that is, to fill in harmony and give the rhythm. Hence the parts are not of much use unless your band has a surplus of players on this instrument.

The solo or 1st "basse" part is satisfactory for our euphonium. The 2nd "basse" in the French arrangement is a tuba part *Sog.* You will recall immediately that in the olden days this was the way cello parts were written, the 1st took solos and the 2nd supported the contrabass an octave higher. In certain passages we might well keep this 2nd "basse" part to produce more solidity in our bass section.

There is one device employed by the French in writing for this group of instruments which cannot be adapted to our American scheme of things. This is giving arpeggios to altos, French horns, and euphonium. No doubt the practice originated in writing for brass band where these instruments play parts given to 2nd and 3rd clarinets in symphonic arrangements. Sometimes the arpeggio-accompaniments will have to be given to saxophones but usually they can be scored for clarinets. The French even write an arpeggio accompaniment for cornet or bugle to a clarinet solo!

French tuba parts are acceptable. Of course we need only one part for American bands whereas the French write two—in E_♭ and B_♭. Hence the one part will have to be made by transposing the two originals to C and writing, as the instrument sounds, one octave lower than the originals. The French part for B_♭ tuba can be used "as is" for string bass if it is transposed to C.

Group 5. After the transcriber has made a new full score of the wind parts he can decide as to the worth of the original percussion parts. Sometimes they will be found inadequate, at other times too heavy. Tympani parts are not always issued in French



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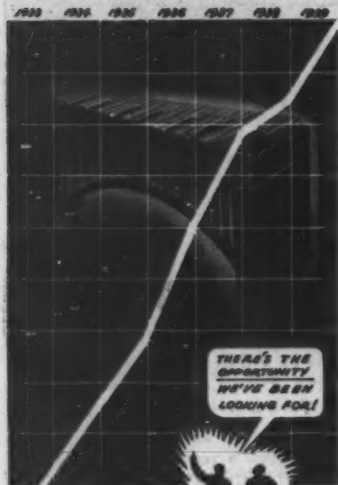
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Read the Want Ads.

Pages 49-50

arrangements and may have to be made new.

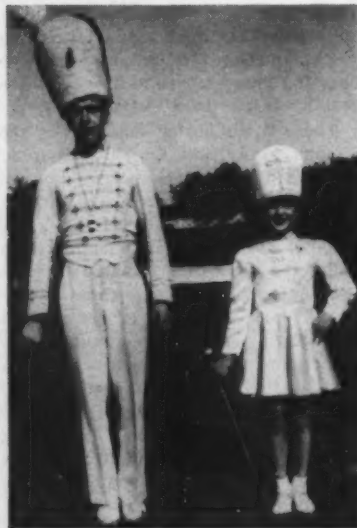
Conclusion

All this sounds like a lot of work, and it is! There is no more time-consuming task than orchestrating, or more rewarding in self-satisfaction. The process is like swallowing a bad-tasting pill for an illness; it is hard to take, but once in your system may do wonders for you. Many school instrumental directors are hard pressed, financially and otherwise, for means of advancing themselves professionally. If they cannot afford graduate study, they ought to adopt some device for pulling themselves up by their own bootstraps. Orchestrating for band or orchestra is the best such device I know. It cannot be learned from books; it must be obtained in the school of hard knocks—experience!

He Tumbles—She Twirls

Warren, Pa.—The high school's popular 60-piece Dragon band directed by Harry Summers is efficiently fronted by a tumbling drum major and a sparkling little majorette.

Ed Anderson, a varsity tumbler, combines his somersaulting ability with twirling and the spectators eat it up. His



Ed Anderson, tumbler and twirler, and Nancy Black, majorette, of Warren, Pennsylvania's Dragon Band.

favorite stunt is tossing the baton high, turning a back flip and catching the baton before it reaches the ground.

Ten-year-old Nancy Black, the band's majorette and recently unanimously adopted as the Band Sweetheart, twirls like a veteran and bubbles with enthusiasm about her job. Bob Rank of Canton, Ohio, is her instructor.

Alliance Under Efficient System By Nadine Whitley

Alliance, Neb.—The Alliance band has a very efficient system of management. Every bandman must pass a test of twelve requirements before becoming a

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full-fledged member of the band. One of the most important features is the playing of two Grade 3 solos each year. Director F. V. Hill believes this practice furthers the student's knowledge of composers and music and improves the band as a whole.

Sing, America! Sing!

Vocal Instruction for Instrumentalists

Conducted by Jonathan Hammermeyer

The writer has often heard instrumentalists remark that a few minutes of each rehearsal may be well spent in playing and perfecting chorales, or a similar type of music. The usual argument against this procedure is that pupils become bored with any attempt to set up an inflexible routine, and therefore, after a short period, cease to derive benefit commensurate with the time spent. The author suggests the introduction of singing as a means of relieving the monotony of playing chorales (or their equivalent). The director may be able to spare time and effort, stimulate interest, and secure all the benefits of playing chorales, by introducing fundamental vocal technique and the practice of singing instrumental parts.

A brief inspection of the inherent value of chorale playing will serve as a basis for the selection of vocal material, having similar value, that will result in the same product.

Fundamental Value of The Chorale

The rhythm of an instrumental chorale is usually concerted, which emphasizes precision in attack and release. Precise attacks and releases are: with wind instruments, a matter of diaphragm control; with string instruments, proper starting, stopping and distribution of the bow; and for both wind and string instruments, attention to the conductor. The equivalent in singing will be: vocal instruction concerning body position; singing vowels started and ended with strong consonants; the tones being started, sustained and released by the conductor without beating time.

The chorale is usually played slowly with long sustained tones, emphasizing breath, and bow, control. Vocal equivalent:

drill on breath conservation, by sustaining tones over long, short, regular and irregular periods, and pointing out the natural places, in a phrase, to take a breath or change a bow.

Melodically, the chorale often tends toward monotony, and therefore depends upon the harmonic values of inner voices to relieve this tendency, thus emphasizing a need for correct pitch and scale temperament (ear training). Vocal equivalent: explanation and drill on proper temperament of scale passages; large and small half steps, their position in the scale and their importance in harmonic coloring.

The sustained tones of a chorale center attention on tone quality and should develop an ideal of instrumental tone based on the imitation of good vocal quality. Vocal equivalent: the tone consciousness awakened by attention to the quality, or absence of quality, in one's own voice, may help considerably to correct the tendency of instrumentalist to obtain the correct fingering, the blow or bow—come what may in the way of sound.

Correlating Activities

The introduction of vocal fundamentals for instrumentalists offers the perfect opportunity for a correlation of vocal and instrumental activities, and may tend to lessen the tension that often exists between teachers in these two divisions of music instruction. The product of this co-operative effort should benefit the instrumentalist by improved phrasing, intonation and tone quality, and the vocalist, by improved rhythmic accuracy and sightreading. Even the public will benefit by the enriched programs resulting from combined vocal and instrumental effects.

200 Twirlers Spin at Mich.-Ind. Meet

By Helen Spangenberg

St. Joseph, Mich.—Two hundred drum majors and majorettes from southwestern Michigan and northern Indiana appeared in an exhibition on February 23 in the St. Joseph high school gymnasium. The event marked the initial project of the school's newly organized Baton club under direction of Franklyn Wiltse, supervisor of band and instrumental music.

Judges were Ted Erickson, Chicago; Catherine Clark, Ringling Brothers circus star and George Walbridge of Benton Harbor, Mich. Novel attractions of the program included a trapeze performance by Miss Clark; a comedy skit by Ed Clark of Elkhart, Ind. in the guise of a clown drum major, and twirling specialties by Patsy Cunningham of Benton Harbor and Merle Smith, Mishawaka, Ind., baton instructor here, who worked a lighted baton in the darkened gymnasium.

Among coming events are the third annual Band Follies scheduled for March 15 when a program of military marches,

standard overtures and various novelties will be presented by the all-city grade public and Lutheran school band, the junior high school and senior high bands under direction of Mr. Wiltse.

On April 5 and 6, the high school group will take part in the district contest in Kalamazoo from where the winners will go to Battle Creek to compete for national honors. The annual Blossom Festival in St. Joseph during the first week in May will see much of the school music organization in parades and special events. The annual marching Jamboree will take place at Wells Field on May 24. The following day the high school band will go to Holland, Mich., for the Tulip Festival. For the past two years, St. Joseph has walked away with second place in the band contests which attract groups from all over the state. The official school year will close with music programs during commencement. The second week in June. Mr. Wiltse, however, will continue with the summer band which last year took first place in the Chicagoland Music Festival.

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March 10th to 13th.

Developments of interest will be
published in this column in April.

All About the Mouthpiece

(Continued from page 13)

A good trumpeter can conquer the difficulty with high notes that comes with a deep cup, and his reward for this effort comes in the rich quality that lasts throughout the whole range of his instrument.

Here let me point out that in a trumpet and trombone, a cup-shaped bowl is necessary, and that in a cornet, one is supposed to use a bowl that is more or less conical. Despite present day practices to the contrary, if one alternates from this rule, his instrument loses its identity. Cornets do not need to imitate trumpets. In themselves, they are perfect for what they are designed for, a mellow, singing tone that blends easily with the rest of the band, and that is ideal for playing solos of all kinds. I have seen "cornet" mouthpieces that are nothing but shortened trumpet ones, and the tone they produce, of course, is, as the saying goes, neither fish nor fowl, nor good red herring. If one wants brilliant tone, let him use a trumpet!

The width, in diameter, of the bowl may vary. However, this section, while contributing to flexibility in proportion to its width, is not the problem of the rim, and cup depth. The bore may vary, too. In general, a narrow bore makes for high playing, and brilliant tone, while the large bore makes for an intense, broad tone, with maximum register range.

Certainly it must be apparent by now that the individual player should suit his mouthpiece to his job first of all, and lastly, to himself. The director or conductor may have something to say in the choice, too, since oftentimes a homogeneous tone and effect is wanted all through the brass section. The player should remember that he cannot cure his playing ills altogether with a mouthpiece, and that cracked notes, poor tone, and any of the hundred other faults that might beset him are to be solved by working with a fine teacher and by careful practice. Indeed, it is advisable to work both with conductor and teacher in selecting a mouthpiece.

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School Dance Bands

Sweet or Hot? Ten Bucks in the Pot!

What are the school dance band musicians' sentiments on the "sweet or hot" controversy? We know the parent-educator opinion—and reasons. We've got a fair idea of the dancers' preference. Now we'd like to have the most important opinion of all—that of those who make it sweet or make it hot—the musicians!

The SCHOOL MUSICIAN is offering five dollars to the student who writes the best letter of 100 words or less on "I Like It Hot" and another five dollars for the best "I Like It Sweet" letter.

What kind of music do you prefer to play when you get with your own crowd for a big evening? Do you choose to blast out with something like "Yodelin' Jive" on which the rug-cutters thrive, or do you prefer the smooth strains of "Indian Summer," capable of bringing sighs of delight from the sweet swing lovers?

Whose style do you try to imitate? Benny Goodman's hot licks on his famous clarinet? Or Tommy Dorsey's mellow trombone in his "Getting Sentimental Over You"?

What kind of rhythm causes that tingle down your spine? Bob Crosby's Dixieland swing? Or the smooth waltz time of Abe Lyman?

Write a letter. Make 5 bucks. You can do it.

Special Invite to the Gals

Feminine opinion is always valuable, so don't let the fellows get ahead of you, girls! Let's have your ideas on the subject! The dance band profession is beginning to realize how important female ability is to its success since bands like Phil Spitalny's all-girl aggregation climbed to the top in General Electric's "Hour of Charm." Ina Ray Hutton, the

blonde bombshell, isn't exactly a "wash-out," either. So get busy, boys AND GIRLS! What'll it be—sweet or hot? Smooth or wild? Air your views on this weighty and intriguing subject—let the world have the arguments in favor of your judgment—and, who knows, you might be lucky enough to convince the judges that a five-dollar bill is yours. A good many of your favorite recordings can be purchased with five bucks! Come on, jitterbugs, prove your point! And you lovers of the sweet, get your blows in! The best two letters win.

\$1 Consolation For Every Additional Letter Published

Another incentive to enter this contest! The SCHOOL MUSICIAN will also give One Dollar to every person whose letter (other than the two winners) is published in this column. So even if yours is not considered the best letter, you still have a chance to get your fingers on some ready cash. Don't delay—get your ideas on paper immediately!

The only entrance requirement for this contest is that you must be an active member of a high school band or orchestra. (Please give name of your school.) Contest closes the 30th of April, 1940, and no letters will be accepted postmarked after midnight on that date. All letters become the property of The SCHOOL MUSICIAN and none will be returned. The editors of The SCHOOL MUSICIAN will be the sole judges and their decision is final. So get busy, school musicians and let's have your voice in the matter.

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**Howard to Hold Summer
School at Penn. State**

State College, Pa.—George Sallade Howard, who has resigned his position as director of instrumental music at State Teachers College, Mansfield, Pennsylvania, effective June 1st, will conduct his summer band and orchestra school here at Pennsylvania State College opening July 1st.

The summer session will be run in the same manner which has been so successful at Mansfield during the previous two summers. The facilities, it is said, are far superior, and therefore, Mr. Howard will be able to offer a great deal more to students.

"We are again taking high school students as a laboratory group," writes Mr. Howard, "having these students live in the college dormitories, selecting them according to their merit from throughout the east. At Penn State we will have graduate work as well as undergraduate. Summer school enrollment averages 2,500 as compared to the 350 we have had at Mansfield."

Bridgeport, Neb.—The Bridgeport school band under the direction of W. G. Haynes presented a concert at the high school auditorium on February 13. Dick Jones, cornetist, played "Pacific Echoes" by George Tyler and Keith Yates, baritone soloist, sang "Goin' Home" by Dvorak.

Brookings, S. D.—Six Black Hills bandmasters attended the band clinic held here the first week in February. They were Charles McClung, Spearfish; Henry Elster, Lead; Robert Bartelt, Deadwood; Charles Mueller, Hot Springs; Burns Taft, Sturgis, and O. H. Schwentker, Rapid City.

Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

By Phyllis Pamp

Parcel Post Sale

News of a Parcel Post Sale held by the Gerstmeyer band of Terre Haute, Indiana, to raise money for traveling expenses, reached us recently and it occurs to us that a Band Parents Club may get excellent results from such a venture.

According to Virginia Brown, percussionist in the band, the musicians had 500 cards printed thus:

"The Gerstmeyer High School Band will hold a parcel post sale in the hall on Wednesday, December 20th. Will you kindly help us out by mailing me a package that we can sell for ten cents?"

Below was space for the bandsman to write his name and address, as well as the instrument he plays in the organization.

These musicians proved that there are many generous people, anxious to do their bit for the school band, for packages of

and progress of the organization under Mr. Dodd's supervision and pointed out the value of the publicity the band has brought and will bring to Dickinson.

The new uniforms are cadet style, form fitting and adjustable, in the school colors of bright orange and black. The three baton twirlers selected short black skirts, orange paneled jackets and shining black boots, while drum major Eleanor Miklautsch makes an admirable front to the band in her white outfit of breeches and short fitted jacket. The Dickinson Band Mothers find enough reward for their untiring efforts in the squared shoulders and beaming faces of their offspring. Now, the musicians are ready for all competitors.

Marionette Show

The Band Mothers association of West Liberty, Iowa had the right idea when they guessed that young and old alike



The result of the intensive drive for uniform funds put on by the Dickinson North Dakota Band Mothers and merchants, is snappy and attractive uniforms for 50 budding young musicians. Harold W. Dodd directs the band which claims to be one of the best in the state and will defend that statement in both concert and marching work.

all shapes and sizes rained in, amid much discussion as to their contents.

Realizing that a little advertising can accomplish wonders, the students took over the main hall during lunch period, struck up the band and exhibited the best of their talents. When sufficient crowd was attracted by the singing and playing, they gave a preview of their sale by auctioning off two packages, one from Cleveland Heights, Ohio and one from Chicago. The audience became enthused, spread the word around, so that on the night of the affair, the place was packed and the parcels went like hotcakes.

Drive Ends With New Uniforms

"Dressed to kill", the Dickinson, North Dakota high school band recently presented a concert to show their appreciation of the efforts on the part of the Band Mothers and the merchants of Dickinson in raising money for their new uniforms. It was the band's first appearance in the latest style outfits and all persons instrumental in enlarging the uniform fund attended as special guests. Formal presentation of the suits was made by State Senator M. J. Raschko, who was introduced by Director H. W. Dodd. The Senator traced the work

never tire of the antics of marionettes. They sponsored two successful performances of the Corrington Marionette show recently, a matinee which drew the youngsters from miles around and a more elaborate evening performance at which the West Liberty high school band appeared as an added attraction.

Ways and Means

There are no end to ideas for raising money,—the old standbys can still fill the empty purse and clever people are continually devising new means to make citizens dig willingly into their pockets. If you are out on a limb about your club's lack of money, refer to past issues of this magazine—but if you have tried something new that has met with success, tell the world about it through the pages of *THE SCHOOL MUSICIAN*. Write today.

Fine Distinction

In rising to support a measure in the House of Commons on one occasion, an M. P. declared:

"The friends and opponents of this bill are divided into two very distinct groups,—the a-bility and the no-bility."

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WANTED—Business Associate for a well established retail music business, located in city of 40,000. Only music store there. Studio pian, and Band Organizing specialized. Applicant must not be over 40 years of age, and not afraid of hard work. Experienced instrumental teacher, band organizer, or piano man preferred. Splendid opportunity. Financial requirements disclosed upon request. Write Business Associates, in care of this magazine.

BANDMASTER, ex army, fifteen years high school experience, teach and play wind and string, desires location anywhere where the services of an American gentleman of vast experience would be appreciated and paid for accordingly. Bandmaster, 3630 Bronxwood Avenue, New York City.

WANTED—Representatives contacting schools to introduce our Southern Strutters Majorette uniforms. Priced from \$3 up. Smart, original, exclusive styles in majorette uniforms for high schools, etc. Outstanding quality; money making opportunity. Southern Collegiate Mfg. & Supply Co., Jackson, Mississippi.

AT LIBERTY—Band director, instrumental instructor, twenty years professional experience, specializing in developing high school bands. At liberty June 5th. Penn. state standard instrumental certificate. Box 32, SCHOOL MUSICIAN.

WANTED—Used band instruments. Bases, baritones, horns, saxophones, band music, etc. Also instruments for sale at world's lowest prices. Liberal swaps. Fine repairing. Wayne Mount-joy, Sedalia, Missouri.

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SENIORS—NAME CARDS—40c per hundred prepaid. Write for samples. Agents wanted. D. H. Zorger, South Queen St., Lancaster, Pa.

INSTRUMENTS AND REPAIRS

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RECONDITIONED SILVER-PLATED E FLAT SOUSAPHONE—\$75 Military oboe, \$35. New nickel-plated Boehm C flute, \$37.50. Upright bass, E flat, \$27.50. Connison upright alto horn, \$20. Conservatory oboe, \$90. Conservatory bassoon, \$65. Buffet Bb Boehm clarinet, \$50. Conn. Buescher, Martin, silver-plated alto saxophones, \$45. Tenor saxophones, \$55. Baritone saxophones, \$60. New 2 1/2 octave vibrascope, \$135. New set of hand tuned tympani, \$90. York, Conn baritone horns, \$55. Buffet wood Boehm alto clarinet, \$140. Boehm system oboe, \$60. Piston valve French horn, \$40. Bach and Olds gold lacquered trumpets, \$60. Conn D flat silver-plated piccolo, \$35. Wm. S. Haynes silver C flute, \$125. King BB gold lacquered sousaphone, \$135. Holton silver-plated E flat sousaphone, \$125. New silver-plated Boehm B flat clarinet outfits, \$27.50. New violin outfits, all sizes, \$11.50. And many other bargains on five days approval. Write for bargain list. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit, Mich.

FLUTES—New symphony model. Nationally known for more than a quarter century. For particulars address William S. Haynes, Haynes-Schwelm Co., 4196 Washington, Boston, Mass.

BARITONE SAXOPHONE—Martin, silver, gold bell, overhauled, with case, \$55. Alb. Conn. silver, with padded zipper cover, \$50. Trial. De Vo'e's, 5238 Oakland St., Philadelphia, Pa.

HECKEL BASSOON, \$120. Bettoney oboe, \$95. Alto clarinet, \$130. Bass clarinet, \$165. Flute, \$45. Bach Stradivarius model, like new. Selmer Boehm clarinet, \$75. Conn BB sousaphone, \$130. Leedy professional street drum, \$18. French horn, brass, like new, \$65. Crestline Music Shop, Crestline, Ohio.

FOR SALE—Set of band instruments, 48 in all. Must be sold for cash. Write for list. Paul Emmer, Jr., 520 Thoman St., Crestline, Ohio.

ASK ABOUT OUR LOWEST PRICE on the instrument you're interested in. Our stock is complete. Frank I. Kral Music House, 5819 Cermak Road, Cicero, Illinois.

This department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell or exchange. For this purpose we maintain the extremely low rate of 25 words for \$1—5c for each additional word.

Wholesalers, jobbers, and retailers who wish to take advantage of the valuable coverage this bargain counter offers, may do so at the following rate, which is effective immediately—50 words for \$5—5c for each additional word. This will apply to those classed as **COMMERCIAL**.

To those classed as **NON-COMMERCIAL** the old rate will apply. In either case, cash must accompany order.

KING BARITONE—Silver-plated, side action, with new case, \$57.50. Others, \$25 up. Shipped subject to trial. De Vo'e's, 5238 Oakland St., Philadelphia, Pa.

JUST RECEIVED FROM FACTORY FOLLOWING REBUILT INSTRUMENTS—Conn BBb sousaphone, silver, gold bell (new), trunk. Responsive, brilliant appearance, deep, rich tone, \$163. French Besson trumpet, silver, gold-trimmed, new case, \$60. Conn silver baritone horn, upright, 4 valves, new case, \$40. Martin tenor saxophone, silver, gold bell, case, \$50. Holton cornet, silver, gold bell, case, \$35. Conn. Buescher alto saxophones, some lacquer, some silver, all in cases, while they last, \$50 each. These look and play as well as brand new instruments fresh from your local dealer's shelf. Free trial to prove it to yourself. Universal Collection Agency, Creston, Ia.

FOR SALE OR TRADE—\$125 Wm. S. Haynes silver piccolo, like new, in D₃ (Band). Will trade for similar piccolo in C (Orchestra) or will sell for \$70 cash. R. W. Faulkner, Mary Washington College, Fredericksburg, W. Va.

OBOE—Military system, made by Conn, completely overhauled, with case, \$32.50. Shipped with trial privilege. De Vo'e's, 5238 Oakland St., Philadelphia, Pa.

GUARANTEED INSTRUMENTS—Sousaphone, Holton BBb, silver, trunk, \$123. Recording bass, Conn, BBb, gold lacquered, \$120. Trombones, Conn, Buescher, King, silver, cases, \$36 each. Conn trumpet (demonstrator). New, silver, case, \$52. Buffet Bb clarinet, Boehm, wood, case, \$55. Mellophones, Buescher, Conn, silver, E₃ and F, cases, \$43.50 each. Bettoney bassoon and case, \$54. Alto saxophones, Conn, Buescher, King, Martin, Holton, silver, cases, \$41 each. Tenors, same, \$55. Impossible to list everything. What do you need? Send for new free lists. Henry E. Glass Co., 1504 Market St., Philadelphia, Pa. Established 1919.

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